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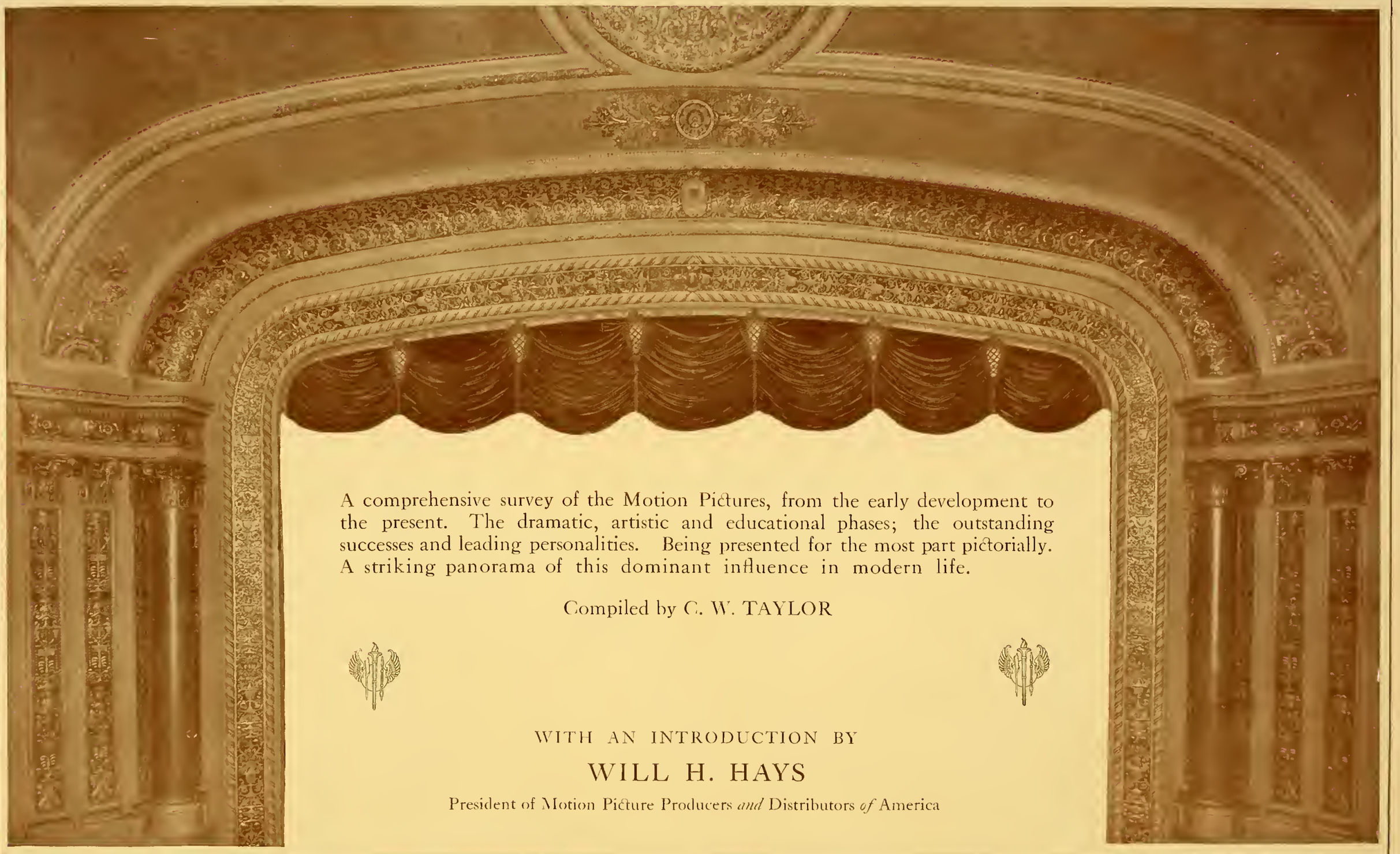
Masters and Masterpieces of the Screen



A comprehensive survey of the Motion Pictures, from the early development to the present. The dramatic, artistic and educational phases; the outstanding successes and leading personalities. Being presented for the most part pictorially. A striking panorama of this dominant influence in modern life.

Compiled by C. W. TAYLOR

WITH AN INTRODUCTION BY

WILL H. HAYS

President of Motion Picture Producers *and* Distributors *of* America

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Introduction

By WILL H. HAYS

ENTERTAINMENT is the moving picture's primary purpose—its importance in that regard being measured only by the imperative necessity of entertainment of the people.

Make no mistake about the importance of entertainment. Life and relaxation from life are the real essentials to human happiness.

But the motion picture does not stop there.

For two other great things are possible to the moving picture—

It can and will instruct—a truly noble function.

It brings the people of the earth to know each other—to understand; and when men understand they do not hate, and when they do not hate they do not make war.

Because of these diverse possibilities the moving picture business is a unique business, utterly different from any other business in the world. The making and displaying of motion pictures is, of course, a commercial enterprise. It must be, as every other business must be, in order to progress and endure. But the ware in which we deal is not a dead and inanimate thing, like a pair of shoes or a hat. Nor is it a few thousand feet of celluloid ribbon on which, with whatever skill we possess, we register a series of photographs. It is almost a living, breathing thing, with immeasurable influence upon the ideas and ideals, the customs and costumes, the hopes and the ambitions of countless millions of people. (*No more potent factor extant wields quite the influence of the screen, excepting only the home and the church.*)

No story ever written for the screen is more dramatic than the story of the screen.

Ever since the first moving picture was shown there has been a steady improvement in quality of production.

Just thirty years ago on Broadway at Thirty-fourth Street in New York, in Koster and Bial's Music Hall, the first moving picture was shown publicly. It was a shuddering image of a serpentine dancer who waved yards of silk and it lasted a few seconds.

Ten years ago the moving picture was still crude, with the nickelodeon built in the old store buildings, still predominating as the scene for its showing.

To-day in this country alone 20,233 moving picture theaters provide amusement for 90,000,000 men, women and children each week. Approximately 235,000 persons are permanently employed and $125,000,000 was spent in 1925 in the production of 823 feature pictures and 20,150 short subjects, exclusive of the news reels. American pictures were shown in 70 countries and captions were translated into thirty-seven different languages. Some idea of the magnitude of the business is gained when I tell you that approximately 25,000 miles of motion picture film are handled, examined and stored, and shipped every day by the employees of exchanges of members of the Motion Picture Producers and Distributors of America, Inc. Ownership of the industry rests in the hands of 59,157 different persons who own the 11,331,394 shares of stock listed on the New York Stock Exchange.

In the early days, the industry was, to a degree at least, chaotic, even as the first photoplays were faulty in the light of present-day achievements. This is no longer true.

Indeed the progress of the moving picture as an art or as an industry is without analogy in either field. When dramatic art was a thousand years old its players were bedded in barns and spoke their lines in stable yards. Twelve years ago producers were startling the public by giving them their first views of stories that were more than two reels long.

The quickest development has been in those phases more easily adaptable to the motion picture—photography, costuming, staging, lighting, construction of scenery, and acting.

Nearly any unprejudiced student will say that the best acting in the theater to-day is found in motion pictures. The camera is pitiless. The actor cannot imitate—he must BE. The greatest actors are appearing in motion pictures. Not only the stars, but the player who has the smallest bit—are actors in the fullest sense of the word. They cast their spell by *action*—not by words or by a beautiful voice.

Motion picture producers are taking experienced writers into the studios and teaching them the technique of motion picture composition. Many of them have prospered. Actors, newspaper men, dramatists, stage directors, artists, photographers, men whose training would best

make them adaptable for motion picture directing are being given every opportunity to learn this new art.

Within the industry itself order has succeeded chaos and the industry is operating along the sound, common-sense lines which govern other great industries.

In 1922 the men who make and distribute motion pictures associated themselves together to do jointly those things in which they are mutually interested, having as the chief purposes of such organization two great objectives—I quote verbatim from the articles of association filed at Albany, New York:

> "To establish and maintain the highest possible moral and artistic standards of motion picture production, and develop the educational as well as the entertainment value and the general usefulness of the motion picture."

With these purposes in mind, the industry has eliminated extravagance and mismanagement and become a substantial business enterprise, favored by bankers, praised by astute economists.

Supplementing our own efforts to perfect the industrial conditions at the studios, we asked the Russell Sage Foundation to make a survey. This resulted in a recommendation for a free agency for the employment of the extras to supplement the agencies to which these extras were paying thousands of dollars every month. This was done. We inaugurated such a free employment agency this year, and during the first six months it provided positions for an average of 632 persons every day without any cost to them.

Schools for child actors have been opened on the studio lots.

Advertising and publicity are conducted on a plane in keeping with the high purposes of the industry to serve the public wisely and well.

The producers have made possible the careful selection of submitted story-material and have been able to bring to the screen those themes it considers most fitting for picturization.

Teaching films, which some day will occupy every classroom, are well on the way, as are pictures for the churches.

The screen, moreover, has become the mirror of history and as if by thaumaturgical power has been able to breathe life into the past.

In settling its trade disputes by arbitration, the industry, although one of the youngest in the world, has become preeminently the outstanding example of the use of arbitration in the business world. Last year 11,192 cases were arbitrated with seventeen only requiring the seventh arbitrator.

Everywhere moving pictures are bettering living conditions. Especially is this true of the small towns. No longer is the boy from the small town the butt of jokes because of his clothes. He knows how to dress and how to act in the company of any one. No longer does the girl wonder what the styles are going to be in the coming months, for she has seen on the screen styles direct from the fashion centers and she knows what to expect.

Above this, is the realization that the imaginative powers of the world are being roused by the screen and that in many in whom such power has been dormant, imagination has been fed and stimulated for the first time.

With increasing public appreciation, with added technical knowledge, and with continued striving after the best in art, the moving picture's future becomes as far-flung as all the to-morrows.

The motion picture to-day challenges the best in science and art, in literature and business, in religion and the humanities.

It is drawing from every corner of the world the greatest artists and artisans to aid in its service to the world.

Hollywood may be physically situated in this country, but it is an international enterprise.

American films may predominate in every country of the world, but every country is contributing to them.

Great numbers of those in the key creative positions are direct from supreme accomplishment in other countries.

The artists who heretofore have been able to reach thousands can now with this new medium reach millions. This extension of possible service commands them.

In another few years Hollywood may very well be the art center of the world.

As the picture is the universal language, so will it be written for the universe.

This opportunity measures our responsibility. The progress in motion pictures has been like an Arabian Nights story—yet tremendous new developments are now imminent. And its really great advancement is not in its commercial growth nor in its artistic progress, but in its movement as a mighty force in the lives of the people of the world—for their amusement, their instruction, their inspiration, and their understanding.

President of Motion Picture Producers and Distributors of America, Inc.

THOMAS ALVA EDISON

The most famous of all inventors contributed a large share to the achievement of moving pictures. He devised a camera for making pictures in motion on flexible film and invented and exhibited the Kinetoscope, a foundation for the development that followed in both Europe and America.

WILL H. HAYS

In March, 1922, Mr. Hays resigned the position of Postmaster General in President Harding's Cabinet and accepted one which has proved to be of great influence both with the public and the motion-picture industries, as head of Motion Picture Producers and Distributors of America.

THE CHAPLIN MAKE-UP

Charlie Chaplin in this guise is known all over the world, for primitive as well as sophisticated people appreciate him.

United Artists

ALLA NAZIMOVA—"A DOLL'S HOUSE"

This famous Russian actress starred in Ibsen plays in the United States and later devoted several years to moving pictures.

MASQUERADE—"WITHIN THE CUP"

In this gay scene, Bessie Barriscale appears at the right. It is taken from "Within the Cup," released in 1918.

United Artists

THE CHURCH SCENE—"TESS OF THE STORM COUNTRY"

Mary Pickford liked this story so well that she made a second film from it years after the first. The scene above is from the second picture, but the first helped establish her as a leading figure of the screen.

Famous Players

THEODORE ROBERTS—"THE SQUAW MAN"

An important character actor for the screen since 1914, appearing here with Elliott Dexter. The 1913 picture of the same title was the first feature picture made on the Pacific Coast.

MARY MILES MINTER—"TRAIL OF THE LONESOME PINE"

One of the last pictures starring Miss Minter. She came into moving pictures in 1912. The others in the scene are Antonio Moreno and Ernest Torrence.

MARGUERITE CLARK—"THE FORTUNES OF FIFI"

Marguerite Clark was one of the favorites of nine or ten years ago, especially in child parts. In the scene pictured she is Fifi in "The Fortunes of Fifi."

ELSIE FERGUSON—"PETER IBBETSON"

This charming actress was able to repeat her stage success in pictures. In the view given, she appears in one of the dream scenes of "Peter Ibbetson" (also called "Forever").

HAROLD LLOYD

First picture after Lloyd donned spectacles. His financial gains in 1925 are said to be two millions.

Fox

THE GRAND CAÑON

Nature supplies the finest settings for photoplays. This scene is from "The Great K and A Train Robbery" with Tom Mix as star.

DAVID WARK GRIFFITH, FIRST GREAT DIRECTOR

David Wark Griffith, first motion-picture director to become world famous, was born at La Grange, Kentucky, in 1880. He was the son of a Confederate officer, Brigadier General Jacob Wark Griffith. Mr. Griffith became an actor, and in a period when he was in New York without an engagement he began acting for Biograph. This was in 1908. He was soon assigned to directing pictures, which were in those days mostly short. In addition to an early comprehension of moving pictures as an art, he showed remarkable ability in selecting and training actors. Then came four Griffith pictures which proved to the whole critical world the amazing possibilities of camera and photoplay. They were "Judith of Bethulia," "Birth of a Nation," "Intolerance," and "Broken Blossoms."

Educational

A JUNGLE LOCATION

A natural setting in Borneo forests. Wild animals for actors. The picture is "Wild Animals of Borneo," a travel and educational film.

Masters and Masterpieces of the Screen

The Origin and Development of Moving Pictures

BOTH the camera and the magic lantern were known long before chemistry had progressed to the point that brought modern photography into being. In 1814 an Englishman named William H. F. Talbot made some permanent pictures by a process which he called heliography. Joseph Nicéphore Niepce, a Frenchman, is said to have discovered a process for fixing the images of the camera obscura in 1824. In 1829 Niepce entered into a partnership with Louis Jacques Mandé Daguerre to continue experiments in this direction. In 1839, Niepce having died in the meantime, Daguerre made public their successful results. Their photographs were made on metal and were known as daguerreotypes. Even before the invention of moving pictures, photography was recognized as one of the chief, if not the most important, of the great inventions and discoveries of the nineteenth century.

For a long time people had toyed or experimented with the idea of pictures in motion. In 1833, six years before the perfected daguerreotypes were displayed, one William George Horner, an Englishman, produced a child's toy called the Daedaleum, or Wheel of Life. It consisted of a hollow cardboard cylinder with slots cut in the upper half. A series of drawings was inserted in the inner side of the cylinder, which, when revolved, showed the drawings as viewed through the slots to have taken on movement. Thus one saw a horse running, birds in flight and dogs coursing. An improvement on this plaything was made in 1860 by Desvignes in France, who christened his contrivance with the high-sounding name of Zoetrope. This toy was brought to America and Dr. Coleman Sellers of Philadelphia became interested through the evident pleasure it afforded his two young sons. He saw at once that better results could be obtained and more realism given to the effect of movement in the pictures if a series of photographs were substituted for the rather crude drawings employed.

Dr. Sellers set about photographing his boys at play, making a series of pictures taken in quick succession to register the movements of the youngsters. On coming to develop his plates, however, he found that the ones taken showing first movements would dry out before he could finish taking a sufficient number of views to bring out the action of the children. He hit upon the method of giving the plates a glycerine bath to prevent quick drying and in so doing stumbled upon a secret that was to prove of inestimable value in the development of photography.

Having also improved the mechanism of the Wheel of Life, Dr. Sellers named the new machine Kinematoscope and patented it in 1861. This device showed the pictures not by continuous motion but by intermittent movement that allowed each to be seen in a momentary state of rest. This did away with the blurred effect produced when the pictures were rapidly revolved before the eyes. The movement was perpendicular to the line of vision instead of horizontal. In France, Louis Arthur Ducos du Hauron also employed the principle of persistence of vision in a device which he patented in 1864.

Another step forward was taken when Edward Muybridge, an Englishman then living in California, was employed to decide a wager about the movements of horses. He photographed the action of a horse in motion and employed for the purpose a row of cameras. Later, with John D. Isaacs, he perfected a device to throw these successive photographs upon a screen, an invention called the Zoopraxoscope, using oxy-acetylene light for picture projection. In 1878 his experiments were published, and in 1893 he received at the World's Fair in Chicago a certificate of honor, stating that "the photographs . . . show with great elaboration and precision the locomotion and movement of animals, including man."

The first practical vehicle for exhibiting photographs in motion was brought out by Thomas A. Edison in an ingenious mechanism known as the Kinetoscope. By this device a succession of photographs of an object in action was shown through an eyepiece. When the series of photographs was rapidly revolved, the observer obtained the same visual effect as if the pictures were actually in motion. The invention, however, was adapted for the use of only one observer at a time—a penny peep-show, as it was called.

Inventors faced the difficulty that photographs were taken on glass plates, unsuitable for moving pictures. Edison partially solved the problem by preparing a flexible collodion strip which could register the photographic image clearly. Meantime, a small manufacturer in Rochester, N. Y., was also working on the problem of producing something more convenient for use in his cameras than the cumbersome glass plates. His name was George Eastman, then little known outside his own small circle of business associates, yet later to become the very Henry Ford of the moving-picture industry. His great contribution was a film made from flexible celluloid. He applied for a patent in 1889 and brought out his film in 1890. It so happened that the Reverend Hannibal Goodwin of Newark, something of an amateur chemist, had also produced a flexible film for his camera, applying for a patent in 1887. Evidently he had never realized its marketable possibilities, for having patented his invention he appeared to forget about it. This lapse of memory, while it may have been a financial detriment to the Reverend Mr. Goodwin, acted as a sort of fairy godmother to the Goodwin heirs years later. Thus we find his descendants reaping a golden harvest in 1914 when the great Eastman Corporation paid them $3,000,000 for having made use of celluloid for films in the face of the Goodwin earlier patents.

Edison soon discarded his collodion strip for the film being put out by George Eastman. From a financial point of view it was unfortunate for the great inventor that he concentrated on improving his peep-show Kinetoscopes and neglected the possibilities of a projector for throwing moving pictures on a screen where they could be viewed by many people at once.

Edison's Kinetoscope was the storm center, so to speak, of all would-be inventors and improvers of projecting machines. It was taken to England and to France and copied, for Edison had given so little thought to foreign possibilities for his invention that he had failed to secure foreign patents. The story goes that when it was suggested by his business manager that foreign rights should be obtained for his invention, Edison refused to sanction the trifling extra expenditure of $150 with the remark: "It's not worth it." What a fortune the omission cost him!

Robert Paul of London was one of the people who availed themselves of the opportunity created by the great inventor's short-sightedness. He improved the Kinetoscope somewhat, but soon decided to concentrate on a machine that could throw pictures on a screen. He made a projector and on March 28, 1896, publicly exhibited the pictures from a forty-foot film projected on a screen. The picture was "A Rough Sea at Dover."

The Lumière brothers (Auguste and Louis) in France also experimented with the Edison Kinetoscope and soon began to work for screen projection. They imported celluloid film stock from the United States and coated it themselves. They invented a portable moving-picture camera and a projector, called it the Cinematographe, and in March, 1895, threw on the screen in their laboratory at Lyons a little film made by Louis of his brother's family at luncheon. In June this was exhibited at the Congress of the National Union of French Photographic Societies, and another film was made there.

Somewhat earlier, C. Francis Jenkins, a clerk in the United States Treasury Department, had been experiment-

ing with a modification of the Kinetoscope and, according to some accounts, had thrown a short film on the screen in 1894. This has been disputed in the controversies involving patent rights. At any rate, he entered into a partnership with Thomas Armat in 1894 and the two experimented with projectors for motion pictures. In 1895 they abandoned continuous motion and adopted an intermittent gear, a method which has proved of almost basic importance. In September, 1895, Jenkins and Armat exhibited moving pictures on a screen at the Cotton States Exposition at Atlanta, Ga. A fire in the exhibition grounds destroyed their apparatus and added to the discouragement of the inventors, whose attempt had not met with the financial rewards they needed.

The enormous value of patent rights in the most successful devices connected with moving pictures has led to an artificial exaggeration of the importance of being the first to give a screen exhibition of movies. Given the camera and its reverse, the magic lantern, given the chemical processes of photography and that chemical product, a flexible film, the Kinetoscope was the first great combination of most of these. The intermittent gear and the determination of the sixteen-a-second normal tempo added the essential features. The motion-picture camera, the projector and screen exhibitions were natural developments. Yet it took the qualities of the showman, in addition to those of scientists and inventors, to open the way for a gigantic new industry and to lay the foundations of a new art.

Thomas Armat, having separated from Jenkins, entered into an agreement with Thomas A. Edison to place the Jenkins-Armat projector (which employed intermittent motion, the Kinetoscope having failed to make this improvement) with a company to be called The Edison Company for manufacture and distribution. On April 23, 1896, this projector was used to show several short films at the Koster & Bial's variety theatre in New York. "Surf at Dover" and "Annabelle the Dancer" were among them. This was the real introduction of the motion picture to Broadway. Motion pictures were being shown in London by Paul and in Paris by Lumière. The latter brought his French projecting machine and pictures to the United States in 1896 and opened at Keith's Union Square Theatre on June 29.

Another American inventor, Woodville Latham, with a projector based on the Kinetoscope, had exhibited pictures on April 21, 1895, and become involved in a patent dispute with Edison. Another projecting machine was produced in 1895 by Henry M. Marvin and Herman Casler. Marvin and Casler formed the Mutoscope and Biograph Company with A. E. L. Dickinson and E. B. Koopman (KMCD). Biograph also bought the Latham patents. This company now had the Marvin-Casler patents, the Latham patents and a license from Armat to make use of his device.

Another projector was developed by George K. Spoor and Edward Amet, which they called the Magniscope and employed in founding Essanay Company. William M. Selig, with another, founded the Selig Polyscope Company. Vitagraph was founded by Albert E. Smith, J. Stuart Blackton and William T. Rock in 1898. They took advantage of the war spirit of 1898 to produce "Tearing Down the Spanish Flag," an immediate success. Motion pictures were becoming very popular and very profitable to their producers.

There were constant legal disputes among the companies. The Edison interests laid a blanket claim on the devices of all the others as infringements upon the Kinetoscope patents. Counter-charges were made on the Edison Company. After a court decision in 1907 the most important companies, except Biograph, secured licenses for use of the Edison patents on a royalty basis. Biograph came into line in 1908 when the Motion-Picture Patents Company was organized, which carried on the legal war against such independent companies as remained. The Columbia Phonograph Company, having patents from C. Francis Jenkins and Joseph Bianchi, made a new camera and led the Independents, organizing the General Film Company in 1910. Finally, having difficulty in securing film, and finding their new cameras not equal to those of their competitors, the Columbia Company sold out to the Motion-Picture Patents Company and the Independents tried to keep on with film obtained in small quantities from abroad. They charged that the agreement between the Eastman Kodak Company and the Motion-Picture Patents Company was in restraint of trade and illegal and finally won the right to supplies of Eastman raw films at prices 5 per cent above those charged the Motion-Picture Patents Company. This was in 1911, and from this date onward the industry took on phenomenal development. Picture producers, picture theatres, picture exchanges, vied with one another in such a growth and expansion as has marked the progress of no other industry in the history of the country.

By October, 1910, there were 9,480 motion-picture theatres in the United States. The Patents Company controlled 5,281 and the Independents 4,199. In 1912 the number of theatres had grown to 12,869, about equally divided between the two factions.

The motion-picture industry now turned to California because of ideal weather conditions found there the year round. The first picture taken in Los Angeles was made in 1907 by the Thomas Person, Francis Beggs and Selig organization. Its first production was "The Count of Monte Cristo," an ambitious reel of 1,000 feet. But it was not until two years later, in 1909, that a general movement was made thither. In the meantime Edison had tried Cuba, Kalem organization Florida, and Essanay Colorado in search of the perfect background for picture production. Griffith and the Biograph moved to Los Angeles in 1909.

At first the motion-picture companies went to Los Angeles in winter and then only for a short period. No permanent studios were built and arrangement was made only for a temporary stay. Henry Walthall, Mary Pickford, Owen Moore, Jack Pickford and Tony O'Sullivan were in the first Biograph party to go west. Marion Leonard and her husband, S. E. V. Taylor, came a little later. One of the first Biograph pictures made in California was "Ramona" with Henry Walthall as leading man. This was released on May 26, 1910.

Pathé issued the first news reel, "The Pathé Weekly," in 1910. It opened an American branch at Bound Brook, N. J., on April 19, 1910. A news reel of the inauguration of President Wilson was made by Edgar B. Patrick on March 4, 1913, and distributed by Henry Warner. About the same time Selig, in Chicago, released a two-reel picture of "The Burial of the Battleship Maine," showing sinking of the vessel outside Havana Harbor.

Many of the companies at time of forming had no definite plans other than the filming of one or possibly two pictures. If the first picture proved successful as a box-office attraction, another would be hastily made up. There were no film exchanges at first whereby films could be syndicated, as it were—each producer made and put on at some theatre his own creation.

The pictures themselves were made almost always in the open; there were no studios, permanent or otherwise,, for indoor representation. These came later. Almost anyone was commandeered as actor or actress-—the greater number had no stage experience, or were amateur actors, rarely professional actors or actresses. These latter had a decided aversion, almost amused contempt, for this new field of stage art. They entered it when impelled by dire necessity. The new adventure promised at most but a few days' employment and they looked upon it as something to be done quickly and as quickly abandoned. It was years after the first motion-picture reels had been run off that the stage profession began to realize that this intruder upon their preserves held careers that not only rivaled those of the real stage in artistic possibilities but far outstripped them in one great advantage to true art, that of adequate financial recompense. The screen, as we shall see, was shortly to pay such salaries as were never conceived of in stage history, monetary rewards that surpassed those given to the proverbial bank presidents or to famous captains of industry.

Edison, Vitagraph, and Biograph were pioneers in American moving pictures. A host of other companies sprang up, often through combining the interests of men or firms controlling projecting machines, penny arcades, nickelodeons, or later, moving-picture theatres.

Essanay Film Company, in which George K. Spoor and G. M. Anderson ("Broncho Billy") were the "S. and A.," organized in 1907. In the same year George Kleine, Samuel Long, and Frank Marion formed a partnership and, following the example of Essanay, combined their initials, K-L-M, into Kalem, and became the Kalem Film Company.

The American Film Manufacturing Company was launched on October 5, 1910. They annexed much of Essanay's staff, including the star, J. Warren Kerrigan, and Allan Dwan, later famous as a director. In the same year the Reliance Company, headed by Charles Bauman, was formed. This new company promptly bid for Biograph's most famous players—Marion Leonard, Henry Walthall, and James Kirkwood, and acquired them.

In 1911 Tom Cochrane, a shining light of the Independents, formed the Majestic Motion Picture Company, and insured its success by taking Mary Pickford from Carl Laemmle of the Independents. In 1912 John R. Freuler and H. E. Aitken incorporated the Mutual Film Company.

The Keystone Comedy Company was the chief early producer of pure comedy. It was formed in 1912 by Kissel and Bauman, Mack Sennett, and Thomas H. Ince. Mack Sennett's name is identified with screen burlesque, from bathing beauties to any kind of extravaganza. He first appeared with Biograph in 1907. Thomas Ince began in 1910 acting with the Independent Motion Picture Company. In fourteen years as actor, manager, producer, he amassed six million dollars.

Universal Film Company was announced on June 8, 1912, with Carl Laemmle at its head. The same year Joseph P. Kennedy resigned as president of the General Film Company and, with P. L. Waters, formed the Kinetograph Company. This year, 1912, witnessed also the organization of Famous Players Film Company by Adolph Zukor, who is said to have entered the moving-picture business to save three thousand dollars he had lent a friend to finance a penny arcade. He found an amazing career. Famous Players, in keeping with its name, first produced in America an important foreign film entitled "Queen Elizabeth," with no less than Sarah Bernhardt in the title rôle. The picture was released July 12, 1912, was successful, and achieved the needed result of attracting a new clientele to the moving-picture theatre. The first important picture both produced and released by Famous was a version of "The Prisoner of Zenda," with James K. Hackett. On the whole, however, famous players from the legitimate stage did not compete successfully with the youthful personalities developed by the pictures. In 1913 Zukor bid for the services of Griffith as a director, offering $50,000 a year. David Wark Griffith, incidentally, began acting for Edison in 1907. In 1908 he directed his first picture, which was "The Adventures of Dolly." Later he went to Biograph, and the short pictures produced by Biograph and directed by Griffith had a profound effect on the whole course of the industry. Actors and actresses trained by Griffith have continued among the most famous names of the screen.

The Lasky Feature Play Company, organized in 1913, had Jesse Lasky for president. Associated with him were Cecil de Mille, Arthur Fried, and Samuel Goldfish. Mr. Goldfish, apparently recognizing that fortune was at hand, changed his name to Goldwyn. Three years later he founded his own company, Goldwyn Pictures Corporation.

Paramount Pictures Corporation was ready for business in 1914, headed by W. W. Hodgkinson. Later both Paramount and the Lasky organization became associated with the immense interests of Adolph Zukor.

Fox Film Company organized in 1913 and brought out its first picture in 1914. This was "Life's Shop Window," with Claire Whitney and Stuart Holmes. J. F. Edwards was the director. William Fox, the president, entered motion pictures by means of an arcade and a five-cent screen show in 1906.

In 1914 the Syndicate Film Company was formed by John W. Burnham. In 1915 the World Film Company was started, with such assets as the William Brady plays and Schubert theatrical interests acquired the year before.

Triangle Film Company began in July, 1915, with H. E. Aitken at its head. Triangle enticed D. W. Griffith away from Mutual, engaged John Emerson as stage director, and installed Anita Loos (who was to write "Gentleman Prefer Blondes" a decade later) as scenario editor. To these staff intellectuals was added, as a gamble, an actor named Douglas Fairbanks.

Now came Lewis J. Selznick, former manager of Mutual, with two new companies, World Film reorganized and Clara Kimball Young Film Company. The next year Selznick, with a flair for forming and organizing to his financial benefit, formed Select Picture Corporation.

The year 1917 saw the forming of First National Exhibitors Circuit with J. D. Williams and Thomas J. Talley in command. By 1919 Mary Pickford, Charlie Chaplin, and Douglas Fairbanks had outgrown the service of producing companies. They combined and launched "United Artists Corporation," which has since taken in other outstanding artists in moving pictures. William Gibbs McAdoo, former Secretary of the Treasury, became general counsel for this exclusive company and at his suggestion Oscar Price was made president of the new corporation.

At about this time Metro Picture Corporation was organized with Richard Rowland as president. They produced one of the greatest screen hits in "The Four Horsemen of the Apocalypse" from the Ibáñez novel. Their director was Rex Ingram.

So much for the beginnings of many motion-picture companies, some of which have stepped out of the scene or combined into greater organizations.

In March, 1922, Will H. Hays, who had just resigned the office of Postmaster General, became head of Motion Picture Producers and Distributors of America at a salary of $100,000 annually for three years. The contract was renewed in 1925.

Who was the first film star? Perhaps it was Fred Ott, for back in 1888, when Edison was experimenting, he made use of this employee as an actor. So it has been said that the first film comedian was Fred Ott and the first film comedy the Ott sneeze. Carmencita, the Spanish dancer, posed for Edison in 1895, and appeared on the screen. "Broncho Billy" Anderson and J. Barney Sherry were among the first actors to gain something like what is now known as stardom, though before 1909 it was not customary to feature players. John Bunny, who went into moving pictures as co-star with Flora Finch in 1909, was the first really famous screen comedian.

There is no doubt that Mary Pickford was first to become an outstanding world figure in moving pictures. Fate directed her to the Biograph studio and D. W. Griffith in 1909. She went from Biograph to Imp, from Imp to Majestic, then to Famous Players, where her hold on the public proved so great that on November 28, 1914, it was announced that her yearly salary was to be $104,000. On June 24, 1916, she received this amazing contract: $10,000 a week for two years; 50 per cent of net profits, guaranteed to be worth a million dollars; a bonus of $300,000. Mary's chief rival in recognition and rewards was Charlie Chaplin, who began with Kessel and Baumann in 1913 and soon became world famous, a popularity which has not lessened.

Norma Talmadge, Alice Joyce, and Mabel Normand began work in moving pictures in 1909; Florence Lawrence, an early star, in 1910. Wallace Reid made "Leather-Stocking Tales" in 1911, and in 1912 Clara Kimball Young had notable success as Anne Boleyn in "Cardinal Wolsey." Also in 1912 Lillian and Dorothy Gish were first employed by Biograph. In the same year Francis X. Bushman and Beverly Bayne entered on screen careers.

In the years between, motion pictures have accomplished much technically and artistically. Artists, authors, actors, scientists, industrialists—all kinds of successful people are drawn by the power of the new art. The "Little Theatre" is saving worth-while films from oblivion and providing entertainment for the critical. Community movements in the interests of children arrange special exhibitions and programs at nominal prices and suitable hours. Educators recognize films as an important item in "Visual Education." Scientists find them the means of preserving their experiments. Film libraries are accumulating stores of the most important things in pictures, not only for purposes of distribution, but also for the sake of preserving them for later generations.

In 1926 the United States Government decided to do this, beginning with the films recording important events in history, such as inaugurations of Presidents from McKinley on; the flights of the Wrights in the first airplanes; later historic airplane flights; the American Army in the World War; President Wilson at Versailles; the adventures of Roosevelt—these are some of the things saved for future generations.

F. J. REYNOLDS.

LIONEL BARRYMORE

Lionel, of the famous Barrymores, whose virile portrayal of tempestuous emotion lends itself admirably to the film, was one of the first of the legitimate stage stars to enter the picture field. An outstanding picture is "The Copperhead." Born in Philadelphia in 1876. Five feet eleven inches tall. Brown hair and blue eyes.

NELL CRAIG

Nell Craig has the rôle Mary Todd Lincoln in the great screen production of "Abraham Lincoln." Other pictures in which she has appeared are "The Triflers," "The Abysmal Brute" and "The Queen of Sheba." Born in Princeton, N. J. Five feet six inches tall. Brown hair and brown eyes.

TULLY MARSHALL

This successful character actor appeared on the stage at the age of five, and in his theatrical career was known as actor, orchestra leader, press agent and manager. In moving pictures his parts have been most varied and noteworthy. One may mention especially the rôle of the scout in "The Covered Wagon." Born in Nevada City, California. Five feet nine. Brown hair and eyes.

PEARL WHITE

Sometimes called, "the queen of film serials," Pearl White's first screen appearances were in Western pictures. She became famous as the heroine of "The Perils of Pauline" and "The Exploits of Elaine." For some time she has been living in Paris. Born in Missouri. Five feet six inches tall. Light hair and blue eyes.

RAYMOND KEANE

Raymond Keane was one of those few lucky screen satellites who was, as he says, "literally dragged from the ranks of extras and placed on the road to stardom." Without any previous dramatic experience he left his job in his father's jewelry shop and traveled to Hollywood and was first chosen for a leading rôle in "The Midnight Sun." Born in Denver, Colorado. Five feet eleven inches tall. Brown hair and eyes.

D. W. Griffith

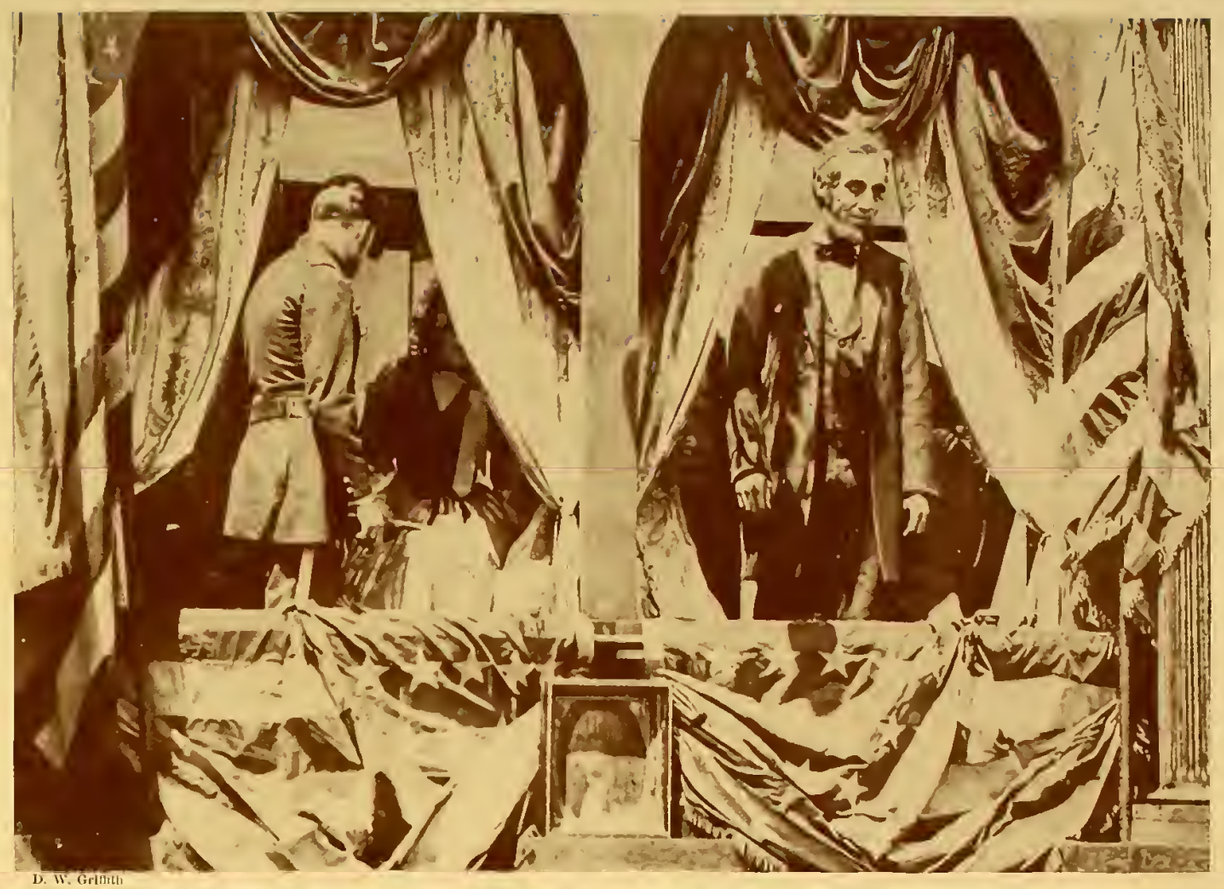
VICTORY AND DEFEAT—"THE BIRTH OF A NATION"

Here is the cast of the "epic of the screen," produced and directed by David Wark Griffith: *Colonel Ben Cameron*, Henry Walthall; *Margaret Cameron (the elder sister)*, Miriam Cooper; *Flora (the pet sister)*, Mae Marsh; *Mrs. Cameron*, Josephine Crowell; *Dr. Cameron*, Spottiswoode Aiken; *Wade Cameron (the second son)*, J. A. Beringer; *Duke Cameron (the youngest son)*, Maxfield Stanley; *Mammy*, Jennie Lee; *Honorable Austin Stoneman (Leader of the House)*, Ralph Lewis; *Elsie (his daughter)*, Lillian Gish; *Phil (his elder son)*, Elmer Clifton; *Tod (the younger son)*, Robert Harron; *Jeff (the blacksmith)*, Wallace Reid; *Lydia Brown (Stoneman's mulatto housekeeper)*, Mary Alden; *Silas Lynch (mulatto Lieutenant-Governor)*, George Seigmann; *Gus (a renegade negro)*, Walter Long; *Abraham Lincoln*, Joseph Henaberry; *John Wilkes Booth*, Raoul Walsh; *General Ulysses S. Grant*, Donald Crisp; *General Robert E. Lee*, Howard Gaye; *Nelse (an old-fashioned negro)*, William DeVaull; *Jake (a black man faithful unto death)*, William Freeman; *Stoneman's Servant*, Thomas Wilson. And to complete the spectacle, all kinds of people for the crowd scenes. Perhaps it should be added that the film photographer was G. W. Bitzer. No one who has seen "The Birth of a Nation" doubts that there are screen classics. In spite of all advances in technique, the entertainment value of this "epic of the screen" remains. When one remembers that a considerable part of the public finds its history partisan and unfair and the representation of race prejudice dangerous, its hold from first to last testifies to its remarkable pictorial and dramatic qualities. All the world learned from this what might be done with the photoplay in the hands of a genius of the cinema and the response of both the critical public and the masses to the appeal of truly great drama on the screen.

D. W. Griffith

OFF FOR THE WAR—"THE BIRTH OF A NATION"

Henry Walthall ("the little Colonel"), in this scene riding at the head of his soldiers and welcomed with garlands and flowers, made a secure place for himself in our memory by his rôle in this play.



D. W. Griffith

THE PRESIDENT AT THE THEATRE—"THE BIRTH OF A NATION"

President Lincoln went to the theatre with a party on the evening of April 14, 1865. The play was "The American Cousin," then popular in the United States and England. A portion of the play is reproduced.

D. W. Griffith

THE ASSASSIN—"THE BIRTH OF A NATION"

The President sank in his seat. John Wilkes Booth, the assassin, is leaping from the other side of the box to the stage.

D. W. Griffith

THE PEOPLE REALIZE THAT THE PRESIDENT IS MURDERED—"THE BIRTH OF A NATION"

The assassin, in the excitement, made his escape over the stage. The story of the film goes on to the period of reconstruction in the South. The point of view is Southern and the play includes a commendatory presentation, wonderfully pictured, of the original Ku Klux Klan.

LILLIAN GISH

This unusual actress was developed by Griffith and had the part of Elsie Stoneman in "The Birth of a Nation" and the feminine lead in "Broken Blossoms." She has since been starred and now appears in such productions as "La Bohême" and "The Scarlet Letter." Born in Springfield, Ohio, in 1896. Five feet four inches tall. Blonde hair and blue eyes.

JOHN BOWERS

When he was eighteen years old John Bowersox changed his name to Bowers and blighted his parents' hopes for a lawyer's career by becoming an actor. He has made many successful appearances on both stage and screen. "Quincy Adams Sawyer" and "Lorna Doone" are among his pictures. Born in Garrett, Ind., in 1888. Six feet tall. Brown hair and eyes.

ANITA STEWART

While still a high-school girl, Anita Stewart worked part time in extra parts in the Vitagraph Studio. Persistence and determination won for her opportunities in more important rôles. She heads her own producing company in Los Angeles. Born in Brooklyn, N. Y., in 1897. Five feet five inches tall. Brown hair and eyes.

LOU TELLEGEN

Once Sarah Bernhardt's leading man on the stage, later husband of the prima donna Geraldine Farrar (who divorced him) and her leading man in pictures, Lou Tellegen seems to have abandoned the stage for the screen. He is in demand for character parts, but has never equaled his work in spoken drama. Of distinguished appearance.

PRISCILLA DEAN

The early career of Priscilla Dean consisted of child parts with many famous actors, the first with Joseph Jefferson in "Rip Van Winkle." When she was fourteen, D. W. Griffith observed her in a dancing act and engaged her on sight. She appeared in various semi-crook rôles, notably in "Outside the Law." Born in New York. Five feet five inches tall. Brown hair and eyes.

D. W. Griffith

THE MURDERER REALIZES HIS POSITION—"BROKEN BLOSSOMS"

This amazingly beautiful picture was suggested by a story of the Limehouse District in London, by Thomas Burke. Mr. Griffith's direction and the acting of Lillian Gish as the pitiful young girl, with that of Richard Barthelmess as the Chinaman, and of Donald Crist as the villain, make the picture far more important than the original story, as sometimes happens with true picture stuff.

D. W. Griffith

THE CHIEF MOURNER—"BROKEN BLOSSOMS"

It is the Chinaman who has befriended her that avenges the dead child and takes the body to beautiful surroundings before he follows her in death. "Broken Blossoms" is one of the pictures little affected by age.

D. W. Griffith

THE TERROR OF FOOD ROBBERS—"ISN'T LIFE WONDERFUL?"

One of the best of the pictures made by the first great director, David Wark Griffith. "Isn't Life Wonderful?" is based on a story of the suffering caused by the continued fall in value of German money. People eat raw turnips as if they were apples. Lines wait for service at the butchers' shops and the bakers', hoping to buy a little food before their money has depreciated too far. Men previously honest go out into the countryside to steal food for their families. The starving young lovers in the scene reproduced here hope to marry. They accumulate a few pieces of second-hand furniture, and the young man, having the use of a bit of unoccupied land, manages by working after hours to raise a small crop of potatoes. This is their sole dowry—the only reason to believe they can marry without facing immediate starvation. They dig the potatoes together and draw them away in ecstatic happiness. Then they hear the ominous sounds warning that food robbers covet their wealth. As presented on the screen, the text is that love conquers everything. This fine picture is a reminder of the great service Mr. Griffith has done the cinema. His short Biograph pictures trained the stars. "Judith of Bethulia" in its day was acclaimed the finest picture produced. "The Birth of a Nation" still leads the great spectacle plays, for it has what many foreign plays have not—the power to stir the emotions throughout its course. "Broken Blossoms" delighted with its artistic beauty and the poignancy of its tragedy. "Intolerance" excelled as a spectacle play. "Way Down East" was popular, but made its country people caricatures. "Isn't Life Wonderful?" is almost beyond criticism. It is interesting to note that it is already being included in the lists of great "Educational" pictures. Such a photoplay has an actual effect in producing sympathetic understanding and consequent good-will among nations. In "Sally of the Sawdust," a picture utilizing the popular circus setting, Miss Dempster's acting maintained its high standard, and W. C. Fields proved his right to a place among the screen's leading comedians. Griffith has achieved so much for the photoplay that he is the target for severe criticism whenever a picture is a bit oversentimental or lapses from the highest standard, but his best is *the* best, and his worst has much of beauty and interest.

ALLA NAZIMOVA

Alla Nazimova came to America in 1905 with a Russian company, first appearing in Ibsen rôles with remarkable success. When touring the country in "War Brides," she was persuaded to appear in the screen version of that play. Among her best pictures are "The Doll's House" and "My Son." Born in Yalta, Crimea, Russia, in 1879. Five feet four inches tall. Dark hair and violet eyes.

TOM MIX

The fame of this rough rider of the movies is partly due to his horsemanship and to his ability to play Western parts accurately and vividly as a result of long experience. In the Spanish-American War and in China during the Boxer uprising Mix saw action of the most exciting nature. He receives one of the largest salaries among movie actors. Five feet eleven inches tall.

ETHEL CLAYTON

The histrionic ability of Ethel Clayton was best represented in leading woman types exhibiting a quiet repression or silent suffering of a person in reversed circumstances. Her first dramatic experiences were on the stage. Born in Champaign, Illinois, in 1890. Five feet five inches tall. Golden hair and gray eyes.

HARRY CAREY

This playwright and stalwart hero of many "cow-boy" films has often been starred in his own plays. After studying law in the East with the intention of following in his father's footsteps, he contracted an illness and went West to recuperate. Afterward he gave up law for the stage and screen. Born in New York in 1880. Six feet tall. Blonde hair and gray eyes.

TSURU AOKI

Coming from the Orient to this country to be educated, Tsuru Aoki, naturally dramatic, found her place on the legitimate stage at the age of 8. In addition to her notable stage career she has appeared on the screen in numerous successful productions. She is the wife of Sessue Hayakawa, a famous actor. Born in Tokio, Japan, in 1892. Five feet one inch tall. Black hair and eyes.

"LITTLE ORPHAN ANNIE"

Colleen Moore once played the rôle of the little girl who told goblin stories in James Whitcomb Riley's poem.

A PICTURE OF 1916—"A BAD BOY"

Bobby Harron (left) was a promising young actor whose tragic death in 1920 was a loss deeply felt. In this picture of ten years ago, Colleen Moore was the little girl who played opposite him.

R-C

SESSUE HAYAKAWA FROM JAPAN—"THE DEVIL'S CLAIM"

In this picture of 1920, Colleen Moore is playing opposite Sessue Hayakawa, talented Japanese actor, who, with his wife Tsuru Aoki, made a good many successful films in America. He has recently returned from Europe.

Pathé

KEEP LOOKING UP!—"SAFETY LAST"

Harold Lloyd in a typical Lloyd comedy. Though in apparent terror, he skips in and out of skyscraper windows, walks on the narrowest of ledges, and surpasses the exhibition of "human flies" who make that their business. Lloyd's clean, lively comedies are immensely popular.

Pathé

A FRESHMAN THROWS A PARTY—"THE FRESHMAN"

The comedian with the horn-rimmed spectacles takes his turn at the rôle of a simple-minded newcomer at a university. How to be popular? Entertain! Guilelessly he gives a banquet, where he is unmercifully guyed by his guests. In the end, fate turns his simplicity to his gain.

ANNA Q. NILSSON

Refusing to return to her native Sweden, after a visit to America, Anna Q. Nilsson, then only fourteen years old, ran away and became an independent wage earner of New York City. She acquired repute for beauty as an artist's model and then made her name popular as an always dependable motion-picture actress. Born in Yatad, Sweden. Five feet seven inches tall. Blonde hair and blue eyes.

JACK PICKFORD

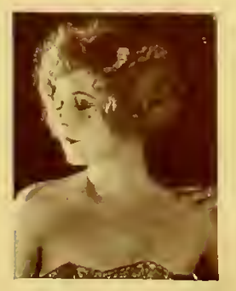
After a stage career as a child, Jack Pickford joined the motion pictures and was popular in such rôles as "Freckles," "Tom Sawyer," and "Huckleberry Finn." He is Mary's brother. Jack Pickford was suggested for Dreiser's "American Tragedy." Born in Toronto, Canada, in 1896. Five feet seven inches tall. Dark hair and eyes.

BESSIE LOVE

Juanita Horton was the name with which this delightful actress was christened. At the completion of her schooling and a six months' tour of the United States, she decided to become a farmerette. It was D. W. Griffith who persuaded her to change her plans and who engineered her screen début. Born in Midland, Tex., in 1898. Five feet tall. Golden hair and brown eyes.

CHARLES RAY

Aspiring to dramatics throughout childhood, Ray first realized his ambition doing "bits" in stock and vaudeville. Later he secured an opportunity as an extra on the screen. Leads soon followed, and his country boy characterizations have won him great popularity. Born in Jacksonville, Ill., in 1891. Six feet tall. Brown hair and eyes.



ALLENE RAY

Previous to her début on the screen, Allene Ray enjoyed a brief experience on the legitimate stage. She has been especially popular in Western pictures, among which are "Honeymoon Ranch" and "West of the Rio Grande." She also was cast in "The Green Archer." Born in San Antonio, Tex., in 1903. Five feet three and a half inches tall. Golden hair and blue eyes.

Pathé

ZERO HOUR IN THE TRENCHES—"SHOULDER ARMS"

It is a question whether any of the great plays dealing with the World War surpass this war play of Charlie Chaplin's. If he had made some consecutive still photographs and published them as a book on the war, hardly anything written would have exceeded this picture book for its cynically humorous view of war. Of course, Charlie was in the awkward squad before he was ready for the front, and the picture that follows is supposed to be a dream. Nobody that saw it will forget his sleep under water in the trench, breathing through a phonograph horn; his capture of a group of Germans, thirteen, his number; the pantomime indicating the shooting down of an airplane; the camouflage scene, where he represents a tree stump which comes to life to strike each enemy that passes; the ruin he entered, and the door he closed so carefully when the building was everywhere open; his adventure with the Crown Prince and his capture of the Kaiser. This was filmed before the armistice, and the real downfall of the Kaiser may have taken away a bit of the humor of the last scene, but one might nominate this for a film classic. It would be hard to imagine a time when the play would cease to have entertainment value, and it surpasses the real anti-war propaganda plays in its representation of war scenes. This may not be Chaplin's greatest play from some points of view—it is likely to be the most permanent one. Following "Shoulder Arms," Chaplin's next long picture was "The Kid," which many people rate highest of the Chaplin plays. Edna Purviance played opposite Chaplin as usual, and the title role was taken by a tiny boy, Jackie Coogan, who immediately thereafter became a highly paid movie star on his own account. "The Kid" is a strange mixture of all kinds of comedy with sentiment and deep pathos, in a fashion only achieved by the unique Mr. Chaplin. He is one actor who is equally gifted in the ability to arouse enthusiasm in the sophisticated and in power to delight children as well as the masses between. It is announced that the derby and the shuffling shoes are to be laid aside for just one play, and that Chaplin is to assume the rôle of no less than Napoleon, with Raquel Mellor for Josephine.

United Artists

CHARLIE CHAPLIN IN THE NORTH—"THE GOLD RUSH"

This is a capital burlesque of the Alaskan mining picture and gives Chaplin opportunities for special stunts in the face of storm and snow and "bad actors." In this scene he shuffles, Chaplin fashion, into a saloon and dance hall where, naturally, a young woman is the center of attraction.

United Artists

CHAPLIN IN THE CAGE OF A LION—"THE CIRCUS"

All kinds of shows and show people seem to be popular with motion pictures now, and Chaplin has fallen into line with "The Circus." As usual, the idea has its own drawbacks, especially when one has to pose in the lion's cage with the lion and have a famous lion trainer stand outside and laugh.

BETTY COMPSON

From vandeville Betty Compson entered the motion pictures and established a notable record as appearing in seventy-eight Christie comedies. Her later work in "The Miracle Man" won her instant recognition as a screen luminary. Born in Salt Lake City, Utah, in 1897. Five feet two inches tall. Brown hair and blue eyes.

LON CHANEY

The "man of a thousand faces," wizard in the arts of make-up and pantomime, was Quasimodo in "The Hunchback of Notre Dame." His parents were deaf mutes, to which he credits his ability in pantomime. He is also a director and producer. Born in Colorado Springs in 1886. Five feet nine inches tall. Brown hair and gray eyes.

VERA REYNOLDS

As a very youthful actress of twelve years, Vera Reynolds first appeared on the screen with Wallace Reid. Following her début she was cast frequently in Mack Sennett and Christie comedies and later graduated to serious movie drama. She plays opposite Warner in "Silence." Born in Richmond, Va., in 1903. Five feet one inch tall. Blonde hair and blue eyes.

LEW CODY

Cody in private life is Lewis Joseph Cote. Praise of his work in an amateur play caused him to abandon his medical career for the stage. He first appeared on the screen in 1915. He plays the villain of polish and charm unusually well of the cinema. Born in Waterville, Me., in 1885. Six feet tall. Dark hair and eyes.

ALMA BENNETT

At the age of fifteen Alma Bennett began her screen career by playing bits. Her work eventually came to the attention of Tom Mix, who gave her a part as his leading woman in "Three Jumps Ahead." From this event dates her sustained place among the stars. Born in Seattle, Wash., in 1904. Five feet four inches tall. Black hair and brown eyes.

Paramount Artcraft

UNCONSCIOUSLY THE CROOKS REFORM—"THE MIRACLE MAN"

Not every play based on the power of faith and goodness to perform miracles is consistent enough in its development to be an artistic drama or picture. "The Miracle Man," directed by the late George Loane Tucker, was an exception. Following its production, Betty Compson and Tom Meigham were starred. Lon Chaney's impersonation of "The Frog," who pretended to be a cripple and cured, is one of the finest characterizations in movies. Then two real cures happened at the same time. Living with the "Miracle Man," the underworld group began to change. "The Frog" purposely did his faking before a crowd of people, whose credulity he imposed on.

United Artists

A WICKED BOY WITH TERRIBLE NEWS—"SPARROWS"

Mary Pickford yielded to popular demand and went back to child parts, which she does better than ever. In this picture she is the biggest child at an abominable "baby farm." There is a plot to dispose of the lovely baby.

United Artists

MOTHER MOLLY ESCAPES WITH HER BROOD—"SPARROWS"

Mary, who is "Mother Molly" to the littler children, takes them all and escapes through the swamps and woods. The photography is unusually beautiful, and the story is one of great effort and some tragedy before the happy ending. No one else does this kind of thing so well.

United Artists

ON WATCH IN THEIR CASTLE—"SPARROWS"

The children take refuge in a barn, but danger follows them here, as one can see. Who would think "Mother Molly" more than twelve? But Miss Pickford's talents include versatility. She might be Miranda, Puck, or even Becky Sharp.

PAULINE FREDERICK

One of America's best known actresses of the stage, Pauline Frederick finally followed in the trail of many contemporaries who had turned to the screen. Her first film appearance was as a Famous Players' star in "The Eternal City." She had the title rôle in a fine production of "Madame X." Born in Boston. Five feet four inches tall. Brown hair and blue eyes.

RICHARD BARTHELMESS

A popular lead who acquired an enviable reputation in the Griffith productions, "Broken Blossoms" and "Way Down East." His place as a star was firmly fixed through his success in "Tol'able David." Born in New York in 1895. Five feet seven inches tall. Dark hair and brown eyes.

GERALDINE FARRAR

Known as a famous soprano of grand opera both in this country and abroad since her début in Berlin in 1901, Geraldine Farrar had a considerable vogue some years ago as a star of the cinema world. Her best remembered picture, perhaps, is "Joan the Woman," based on the story of Joan of Arc, in which Wallace Reid played. Born in Melrose, Massachusetts, in 1882.

MONTY BANKS

Sometimes referred to as "Atta Boy" himself, Monty Banks, popular screen comedian, made his début as a feature comedy star under Pathé in the picture "Atta Boy," from which he derives his nickname. Born in Nice, France, in 1897. Five feet three inches tall. Blonde hair and blue eyes.

CARMEL MYERS

Although introdnced into the motion pictures by D. W. Griffith, who was a friend of her father, Carmel Myers has gained success by her own efforts, added to striking beanty. She appears with John Barrymore in "Beau Brummel," and has the rôle of "Iras" in "Ben Hur." Born in San Francisco in 1901. Five feet seven inches tall. Black hair and brown eyes.

Paramount

IN DEFENSE OF HIS MOTHER'S MEMORY—"PETER IBBETSON"

The screen version of the Du Maurier story, "Peter Ibbetson," had Wallace Reid in the title rôle, playing opposite Elsie Ferguson. It is one of the really exquisite things done in pictures. The scene represented is the one showing the young man's anger at his uncle's slander. The story tells of the mutual dream life of two people, who were children together in France, where they learned a secret—the secret of "dreaming true"—and thereafter had at will mutual adventures through the media of dreams. Separated for years, they met again in England. When Peter, accused of murder, was condemned to life imprisonment and declared it a harder penalty than death, the woman reminded him that they could still meet in dreams and promised to devote her life to him. A strange but happy existence ensued. The prisoner welcomed the hardest labor by day in order that he might sleep and dream at night. Outside New York, the picture was called "Forever." The novel from which the play and later the picture "Peter Ibbetson" were made was published in 1894. The artist-author wrote two others, "Trilby" and "The Martian." All three recalled his early life in France.

United Artists

D'ARTAGNAN—"THE THREE MUSKETEERS"

Athos, Porthos, and Aramis show their admiration for D'Artagnan (Douglas Fairbanks) and make him the fourth in their group. Their motto is "All for one and one for all."

United Artists

A KIDNAPPING—"THE THREE MUSKETEERS"

Marguerite de la Motte is the Constance who wins the love of D'Artagnan. In the course of the plotting she is kidnapped.

United Artists

PRINCE JOHN PLOTTING—"ROBIN HOOD"

Richard the Lion-Hearted had a detestable brother John, who took advantage of the Crusader's absence in the Holy Land.

United Artists

THE FLYING CARPET—"THE THIEF OF BAGDAD"

Fairbanks has always refused to tell how the carpet was made to fly in his Arabian Nights picture. The honeymoon journey.

United Artists

THE KING AND THE EARL—"ROBIN HOOD"

Wallace Beery impersonated Richard Cœur de Leon in the Fairbanks picture, winning more praise than in any other rôle.

DOROTHY GISH

This delightful comedienne began her screen career as an extra in Griffith's Biograph pictures. Now she appears also in serious drama, for example, with Lillian in "Orphans of the Storm" and in "Romola," and as a star in the English productions, "Nell Gwyn" and "London." Born in Dayton, Ohio, in 1898. Five feet two inches tall. Blonde hair and blue eyes.

JACQUELINE LOGAN

Forsaking what promised to be a brilliant journalistic career for obscure dramatic rôles on Broadway and later in the "Follies," Jacqueline Logan discovered that her histrionic ability was greater than her literary talent. Born in San Antonio, Texas, in 1901. Five feet four inches tall. Auburn hair and gray eyes.

WALLACE BEERY

It is said Wallace Beery's first choice of occupation was that of elephant trainer in a circus. On the screen he is a famous character actor in great demand for heavy parts. Among the notable plays in which he appears are "The Four Horsemen," "Robin Hood," and the comedy, "Behind the Front." Born in Kansas City, Missouri. Six feet tall. Brown eyes and hair.

NAOMI CHILDERS

One of the earlier stars of moving pictures, Naomi Childers first came into prominence in Vitagraph productions. Among the screen plays in which she has been featured, "Earthbound" is one of the most noteworthy. Previous to her appearances in cinema she enjoyed a successful stage career. Born in Pennsylvania. Five feet six inches tall. Dark brown hair and blue eyes.

WARNER OLAND

Now a recognized screen "heavy," Warner Oland enjoyed a long and successful stage career before entering the motion-picture field. Among the productions in which he has appeared are "East is West," "Pride of Polonar," "The Marriage Clause," and "Don Juan." Born in Sweden in 1880 and educated in Boston. Five feet eleven inches tall. Brown hair and eyes.

A CHANCE TO ESCAPE—"HUCKLEBERRY FINN"

Mark Twain's masterpiece is in itself an American classic which will probably interest the world a hundred years hence. The scene is from a picture version of 1920. Huckleberry has laid his plans to escape from the hut in which his drunkard father usually locks him. The escape is the beginning of his travels.

Fox

PIONEERING BY RAIL—"THE IRON HORSE"

Another striking play of the conquest of the West is this of the laying of rails across the continent. Such stories are epic and are the true "Westerns," furnishing a background of such stirring drama and romance that it is no wonder the "Western" has universal popularity.

Paramount

BROODING ON WRONGS—"THE VANISHING AMERICAN"

Although the theme is somewhat exaggerated, this is a beautiful and forceful play, with Richard Dix at his best as the young chief, and Lois Wilson as the girl teacher. A prologue on prehistoric Americans is well done and some of the finest scenery in the Southwest furnishes settings.

HOBART BOSWORTH

A veteran actor, pro er and playwright. He spent three years of his boyhood on sailing ships and whalers. Later he took up ranching and then the stage. He has played with the most famous actresses and has had an important part in the development of motion pictures. Born in Marietta, Ohio, in 1867. Six feet tall. Gray hair, blue eyes.

BLANCHE SWEET

As a dancer with Gertrnde Hoffman and later playing with Chauncey Olcott, Blanche Sweet attained prominence on the stage before the motion-pictnre world claimed her. Griffith featured her in "Jndith of Bethnlia," and she is also the star of recent snccesses. Born in Chicago in 1897. Five feet four inches tall. Blonde hair and blue eyes.

CONWAY TEARLE

With a brilliant fatnre ahead of him as a lawyer, Conway Tearle decided to become an actor and worked from the bottom up nntil he achieved fame as a star of the legitimate stage and later of the screen. He has played opposite famous aetresses in nnmerous big productions. Born in New York in 1882. Five feet ten inches tall. Black hair and brown eyes.

MARGUERITE CLARK

A former stage actress with a brilliant place on Broadway, Marguerite Clark turned to the motion pictures in the early days of their popnlarity. She was a featnred star ever after her screen débnt, excelling in child rôles. Born in Cincinnati, Ohio, in 1887. Four feet eleven inches tall. Brown hair and brown eyes.

WILLIAM S. HART

William S. Hart, "the cow-boy" screen star, began his stage career at fifteen, and later played in the original cast of "Ben Hnr." In 1914 he made his débnt in motion pictnres. He has had a considerable part in the popnlarity of "Westerns." Born in Newbnrgh, New York, in 1874. Six feet tall. Brown hair and blue eyes.

Paramount-Arteraft

THE SUBMARINE'S CAPTAIN A PRISONER—"BEHIND THE DOOR"

Here are Hobart Bosworth and Wallace Beery in one of the grimmest war pictnres made. Artistic, well directed and well aeted, it may never return to the screen, for excellent reasons, as its theme combines the hated German snbmarine and German atrocities. The captain of a torpedoed vessel and his wife, last to leave, might be rescned by the snbmarine. The wife only is taken, for a dread fate, while her hnsband helplessly threatens a terrible vengeance. He escapes and the fortnne of war gives him the snbmarine's captain a prisoner. The Amerlean eaptain protects the prisoner from the erew, but executes his revenge alone. Blonde, appealing Jane Novak enacts the tragic rôle of the captnred wife. Hobart Bosworth was one of the first stage actors to appreciate the importance of the films and to set a high standard of eharaeter aeting in pictures, a serviee he is continuing at this date to perform.

Paramount

LIONEL BARRYMORE—"THE COPPERHEAD"

He served Lincoln but had to pretend Southern sympathies. The picture is from the stage play of the same name.

Paramount

ON THE TRAIL TO OREGON—"THE COVERED WAGON"

Here is a film epic of the pioneers who determined to settle the Far West. James Cruze directed. Lois Wilson and J. Warren Kerrigan were the young lovers of the party. Ernest Torrence and Tully Marshall, as the two scouts, supplied some of the most interesting character parts.

Paramount

"CONSTITUTION" IN TRIPOLI BAY—"OLD IRONSIDES"

American history continues to furnish some of the most thrilling and pictorially effective material for films. "Old Ironsides," as the name implies, is based on the exploits of the 44-gun frigate "Constitution," which still holds the record for sea victories. Johnnie Walker has the rôle of the dashing Stephen Decatur. The "Constitution" was launched October 21, 1797, and fought against Tripoli and in the War of 1812.

RICHARD DIX

With a secret ambition for a dramatic career, Richard Dix of collegiate gridiron fame seized an opportunity calling for a football player to fill a part in "The College Widow." This was his début as an actor and its great success caused him to abandon definitely his study of medicine for the stage and screen. Born in St. Paul, Minn., in 1894. Six feet tall. Brown hair and eyes.

ESTHER RALSTON

Esther Ralston delights everyone who sees her interpretation of the rôle of the mother in "Peter Pan." She is fairy godmother in "A Kiss for Cinderella," and plays opposite Richard Dix in "Womanhandled" and "The Quarterback." She was a stage actress prior to making her début in motion pictures. Born in Bar Harbor, Maine, in 1902. Five feet five inches tall. Blonde hair and blue eyes.

SYDNEY CHAPLIN

A popular figure in screen comedy back in 1915 when he did "The Submarine Pirate," Syd Chaplin is another artist who entered the cinema world via the stage. "Charlie's Aunt" and "The Better 'Ole" show that he is a real rival of his famous brother. Born in Cape Town, South Africa, in 1885. Five feet eight inches tall. Brown hair and gray eyes.

VIRGINIA LEE CORBIN

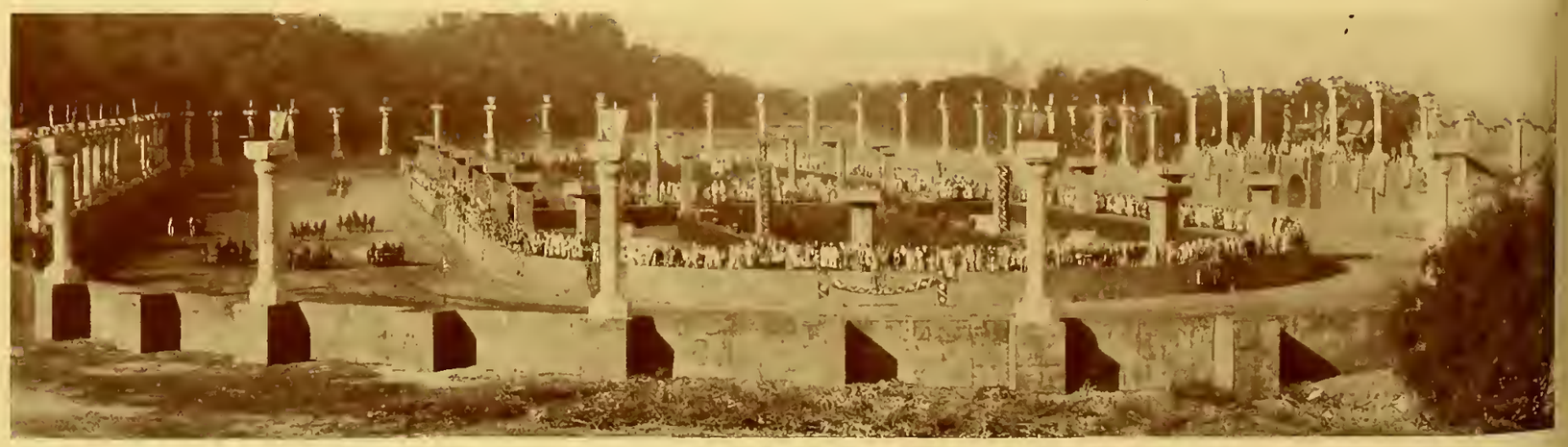
Famous once as the first child actress of the screen, Virginia Lee Corbin returned after a long retirement to ingénue parts in which she immediately displayed promise. She is a beautiful, graceful girl whose charm on the screen is of unusual quality. Born in Prescott, Arizona, in 1909. Five feet three inches tall. Blonde hair and blue eyes.

RAMON NOVARRO

Ramon Gil Samanyiegos is the real name of this actor who was formerly a dancer. Rex Ingram, having difficulty in finding a *Rupert* for "The Prisoner of Zenda," discovered Novarro, who had previously been playing extras. Among his best rôles are those in "The Arab," "Scaramouche" and "Ben Hur." Born in Mexico in 1901. Five feet ten inches tall. Black hair and dark eyes.

THE QUEEN WHO VISITED SOLOMON—"THE QUEEN OF SHEBA"

Betty Blythe had the rôle of the Queen of Sheba in the play of that title, with Fritz Lieber (right) as King Solomon. It is a magnificent, if daring production, though there was always some criticism of costumes and archaeology. And Solomon apparently had only one wife instead of a thousand. Sheba fulfills the tradition about her—loves, but returns to her own kingdom.



QUEENS IN A CHARIOT RACE—"THE QUEEN OF SHEBA"

We are told they didn't have chariot races in the days of the wise Solomon, but this picture was one of those that made use of a chariot race long before "Ben Hur" was filmed. Furthermore, there was a chariot race between Queens.

Distinctive Pictures

WRECKED AVIATORS AT THE COURT OF A RAJAH—"THE GREEN GODDESS"

The party consists of a British officer (Harry Morey); a doctor who is also an aviator (David Powell); the wife of the officer (Alice Joyce). The Oxford-educated rajah is played by George Arliss, and the East Indian woman attendant is Jetta Goudal. This melodrama by William Archer was a stage success.

Distinctive Pictures

THE VALET—"THE GREEN GODDESS"

The rajah is served by a versatile scoundrel who dares not go to India or England.

Distinctive Pictures

TURBAN AND MONOCLE—"THE GREEN GODDESS"

The rajah is at the same time distinctly Asiatic and an exponent of sophisticated European culture. He entertains his guests and condemns them to death.

Distinctive Pictures

THE DEATH SENTENCE IS DEMANDED—"THE GREEN GODDESS"

When the unfortunate aviation party left their wrecked airplane, one of them unwittingly sat down on an altar to the "Green Goddess." The priests of the goddess demand the death penalty. The rajah by inheritance is also a priest.

CAROL DEMPSTER

Formerly a dancer who toured the country with the Denishawn troupe, Carol Dempster finally turned her talent to the screen. She has appeared almost exclusively in Griffith productions. When on location for "The White Rose" near New Orleans, she was acclaimed "the ideal Southern girl." Born in California, in 1902. Five feet five inches tall. Brown hair and eyes.

J. WARREN KERRIGAN

Prominent in motion pictures from their earlier day, Jack Warren Kerrigan more recently had the leading rôle opposite Lois Wilson in "The Covered Wagon." Other productions in which he has appeared are "Thundering Dawn" and "The Coast of Opportunity." Born in Louisville, Kentucky, in 1882. Six feet tall. Black hair and gray eyes.

MAE BUSCH

Inheriting a love of the artistic and professional life and decided dramatic ability from her parents, who were prominent in musical circles in Melbourne, Australia, Mae Busch found the road to success easy. She was educated in America and began her stage career while still in school. Five feet four inches tall. Black hair and gray eyes.

RICARDO CORTEZ

While dancing with a society girl at the Hotel Ambassador in New York, Cortez attracted the attention of Adolphe Zukor and Jesse L. Lasky and was offered a five-year contract to appear in Paramount Pictures. He has a prominent rôle in "The Sorrows of Satan." Born in Alsace-Lorraine in 1889. Six feet one inch tall. Black hair and brown eyes.

NITA NALDI

Nita Naldi, whose dark beauty is of an unusual type, appeared with John Barrymore in "Dr. Jekyll and Mr. Hyde." Her rôle in "Blood and Sand" is one of her outstanding achievements. Born in New York in 1899 of Italian parents. Five feet eight inches tall. Black hair and dark eyes.

Universal

THE VILLAIN AND HIS ACCOMPLICES—"FOOLISH WIVES"

Eric von Stroheim is the villain in this picture of his own authorship and direction. Mae Busch is the fair intriguer facing the camera.

Universal

THE VILLAIN AGAIN—"FOOLISH WIVES"

An ill-considered ride, a storm, a sprained ankle, and refuge in a hut. The villain is thwarted by the entrance of a friar.

Universal

THE SERVANT GIRL—"FOOLISH WIVES"

The villain makes love to and takes money from the most helpless women too. Dale Fuller has the part of the servant.

Universal

AT THE GAMING TABLE—"FOOLISH WIVES"

At the table, directly in the middle, is Miss Du Pont, who had the part of the American minister's wife and was the chief object of the machinations of the villain of the story.

Universal

A LADY VILLAIN—"FOOLISH WIVES"

Not to let the villain do all the work or have everything all his own way, one of his two women accomplices is directing, as far as she can, the interests of the minister himself.

Universal

A WITNESS—"THE GOOSE WOMAN"

According to her story, the "goose woman" was watching for intruders on the night of a crime and became an unwilling witness to certain events. She enjoys the notoriety acquired.

Universal

AN INTERVIEW—"THE GOOSE WOMAN"

The "goose woman" was once a famous singer. Despairing after the loss of her voice, she lived in primitive fashion, displaying only hostility toward her son. Her story involves him.

RUDOLPH VALENTINO

This young Italian came to America in 1913. "The Four Horsemen" and "The Conquering Power" proved his unusual screen personality. He himself preferred "Blood and Sand" in which he was starred. His colorful portrayal in "The Sheik" gave a new meaning to the term "sheik" in common speech. He was born in Castellaneta, Italy, and died in New York in 1926.

ELAINE HAMMERSTEIN

Daughter of Arthur Hammerstein, stage producer, and granddaughter of Oscar Hammerstein of opera fame. Elaine naturally turned to the footlights after completing her college course. Independent of her influential relatives she attained stage and screen success. Born in Philadelphia in 1897. Five feet five inches tall. Brown hair and gray eyes.

BERT LYTELL

Bert Lytell did not hesitate over the problem of choosing a profession. The dramatic life had always aroused his ambitions. Both stage and screen producers have besieged him since his first Broadway appearance. Among his successful pictures is "Kick In" from the play. Born in New York in 1885. Five feet ten inches tall. Brown hair and hazel eyes.

ANN FORREST

Formerly known as Ann Kroman, this cinema star is an accomplished athlete who made her début as a double and followed it up by character parts and leads in society dramas as well as dramatic parts requiring dangerous acts of daring. Born in Denmark in 1897. Five feet two inches tall. Blonde hair and blue eyes.

HOUSE PETERS

Remarkable ability to portray equally well a great variety of types of rôles has made House Peters famous as an actor in England, Australia, India, and America. After his arrival in this country he devoted his time to the motion pictures. Born in England in 1888. Six feet one inch tall. Brown hair and hazel eyes.

Metro-Goldwyn

JULIO DESNOYERS—"THE FOUR HORSEMEN"

The novel was written by Vicente Blasco Ibáñez. The picture, directed by Rex Ingram, made Rudolph Valentino famous, and was itself one of the great screen successes.

Metro-Goldwyn

THE VISION—"THE FOUR HORSEMEN"

The stranger points out the "four horsemen of the Apocalypse" —Conquest, War, Pestilence, Death—riding over the world.

Metro-Goldwyn

THE REALITY—"THE FOUR HORSEMEN"

The invaders shell the village near the castle of the elder Desnoyers, filling it with horror, destruction, and death.

Metro-Goldwyn

THE GERMANS TAKE THE VILLAGE—"THE FOUR HORSEMEN"

In the left background is the castle which the elder Desnoyers has filled with treasures and to which he repairs from Paris. He sees the village shelled and troops enter. Officers occupy his castle. Villagers are shot on small pretext.

Metro-Goldwyn

THE LOVERS' RENUNCIATION—"THE FOUR HORSEMEN"

Alice Terry is cast as the beautiful French woman Julio Desnoyers loves. Patriotism and conscience lead her to nurse her husband, blinded by wounds. The separation is final. Julio, though an Argentine, enlists and is killed in battle.

JOHN BARRYMORE

This member of a distinguished stage family is himself famed for his acting in "Hamlet," "Richard III," and "The Jest." In pictures he has had such excellent parts as the title rôles in "Sherlock Holmes," "Dr. Jekyll and Mr. Hyde," "Beau Brummel," "Don Juan," and the part of Captain Ahab in "The Sea Beast." Born in Philadelphia in 1882. Five feet ten inches tall. Brown hair and blue eyes.

PAULINE STARKE

Persuaded by a friend that her life work was in moving pictures, Pauline Starke sought opportunity on the screen. After various minor rôles, her portrayals of "Salvation Nell" and the feminine lead in "A Connecticut Yankee at King Arthur's Court" brought recognition. Born in Joplin, Mo., 1900. Five feet three inches tall. Brown hair and hazel eyes.

NORMAN KERRY

Norman Kerry, without previous experience in acting, stepped from the military academy drill grounds into the Klieg lights. An outstanding rôle to his credit is that of Count Hohenegg in "The Merry-Go-Round." His imposing figure and Valentino characteristics have aided his popularity. Born in Rochester, N. Y., in 1897. Six feet two inches tall. Dark hair and eyes.

SEENA OWEN

This talented actress was educated in Denmark. She was one of the many to appear in Griffith's great spectacle "Intolerance," and followed it with parts in many plays, among them "Shipwrecked," "At the Cross Roads," and "The House of Toys." Born in Spokane, Wash., in 1896. Five feet seven inches tall. Blonde hair and blue eyes.

CONRAD NAGEL

In college he went in for dramatics. Later he appeared in vaudeville, stock, and on Broadway. His film plays have been in great variety, among them "What Every Woman Knows," in which he played opposite Lois Wilson. He is sometimes called "the unspoiled lover" of the screen. Born in Keokuk, Iowa, in 1897. Six feet tall. Blonde hair and brown eyes.

Goldwyn

SHERLOCK HOLMES DEFIES THE SUPER-CRIMINAL, MORIARTY—"SHERLOCK HOLMES"

The photoplay more nearly resembles the stage production of "Sherlock Holmes" which fascinated theatre-goers a generation ago than it is like any one of the collection of Sherlock Holmes tales. Older playgoers may not rank the picture with the drama as acted by William Gillette, but it does afford John Barrymore, who takes the part of the great detective, an excellent part. In the scene he has in foolhardy fashion braved the super-criminal in his lair and seen him face to face. Gustav von Seyffertitz is the villain, as in many other productions. (He appears in "Sparrows" with Mary Pickford, and in "Don Juan" with Barrymore again, besides many other such character parts.) In the early days of the screen, John Barrymore was a light comedian of both stage and screen. When he began appearing in such plays as "The Jest," "Richard III," and "Hamlet" on the stage, there was demand for him in the most important plays for the screen. His success here is not quite so great, but he is one of the most popular of screen actors, and the quality of the plays assigned him and the direction given them assures excellent results whenever he makes a picture. "Sherlock Holmes," "Dr. Jekyll and Mr. Hyde," "Beau Brummel," in which he has the title roles, "The Sea Beast" in which he is captain of a whaler, and "Don Juan" (first long picture with a Vitaphone musical accompaniment throughout) afford John Barrymore widely different characterizations for his accomplished technique and versatility. It is not always that a detective story succeeds on the screen. In the American production of "Sherlock Holmes," there is plenty of action and suspense is maintained. It is an enticing speculation what combinations may yet be made of Vitaphone with Barrymore. Even one-reel, fifteen-minute productions, selected from say, "Hamlet" or "Richard III," with Barrymore pictured and speaking, would be important both in art and in education.

Paramount Pictures

THE BULL FIGHT—"BLOOD AND SAND"

This picture, from another Ibañez story, gave Rudolph Valentino what he considered his greatest opportunity in the films. He was the toreador; Lila Lee and Nita Naldi were in the cast.

Paramount Pictures

THE DYING TOREADOR—"BLOOD AND SAND"

The popularity of the toreador lasts only while he is victorious. Wounded and dying, the one-time idol listens to the cheers of the crowd for his successor. Only his broken-hearted wife is with him.

Paramount Pictures

COMMANDS MUST BE OBEYED—"THE SHEIK"

An almost undesired type of fame came to Valentino with this picture, in which the hero woos an English girl (Agnes Ayres) by capture. His last picture was "The Son of the Sheik."

First National

THE LOVE OF A GYPSY—"CARMEN"

Pola Negri as Carmen, in the scene where she rescues her wounded lover. In the United States, the picture was issued as "Gypsy Blood." Pola Negri was reported affianced to Valentino.

COLLEEN MOORE

While Colleen Moore was still in school in Florida, she met D. W. Griffith during one of her vacations. He recognized her possibilities on the silver screen and she soon became a popular star. She is sometimes called the "Flaming Youth" girl from her portrayal of the title rôle of that picture. Born in Port Huron, Mich., in 1902. Five feet three inches tall. Brown hair and eyes.

FRANK CURRIER

As a legitimate actor, Frank Currier played with Julia Marlowe, Viola Allen, and Nat Goodwin. A long career in pictures has brought him into many plays. In "The Lotus Eater" he was the Governor of the Island. In "Ben-Hur" he is the Roman who adopts the young Jew. Born in Norwich, Conn., 1857. Five feet eleven inches tall. Gray hair and hazel eyes.

LAURA LA PLANTE

Beginning as an extra girl in Christie Comedies, Laura La Plante advanced rapidly to stardom. For two years a Western heroine, she has become an interpreter of the social world on the screen. Born in St. Louis in 1904. Five feet two inches tall. Brown hair and gray eyes.

ALICE BRADY

The daughter of a theatrical film director, Alice Brady met her first serious obstacle in her father's strenuous objections to her professional career. Once reconciled to his daughter's ambitions, Mr. Brady gave her a leading part in one of his own productions. Born in New York. Five feet seven inches tall. A brunette.

MAHLON HAMILTON

After a career of ten years on the stage, Mahlon Hamilton turned to the screen. He played opposite Mary Pickford in "Daddy Long-Legs," with Laurette Taylor in "Peg o' My Heart," and in many other excellent productions. Born in Baltimore, Md., 1885. Six feet tall. Light brown hair and blue eyes.

COLLEEN MOORE AS THE GIRL ON THE ISLAND—"THE LOTUS EATER"

Colleen Moore does not always play the flapper. There was "So Big," for example, where she was a woman of middle age. And there were ragamuffin parts. One of the most fascinating plays in which she has appeared was that charming burlesque of a few years ago, "The Lotus Eater," in which John Barrymore was starred. Barrymore, a young man who has been brought up away from women, marries the first young beauty he meets and loves her in spite of her heartlessness. In an experiment with a dirigible he is wrecked on a remarkable island, governed in a delightful manner by its founders who have been saved from shipwrecks. Colleen Moore is the girl on the island, who cannot make him forget his wife. He tries New York and civilization again; they are in bad contrast to the island. His wife (Anna Q. Nilsson) married after he disappeared. Her new husband (J. Barney Sherry) claims her. She is to choose between them. While they wait there comes a message. She repudiates both and has chosen a third. The young man goes back to the island. The dénouement manages to have a bit of surprise in its whimsical method, which is in keeping with the play's pleasant satire.

John Barrymore Productions

HEAVY CAKES—"THE LOTUS EATER"

Wesley Barry is the lively boy of the island, and he comes in to report "Your ducks has sank." The stranger has been throwing out cakes.

Warner

LOVERS—"THE SEA BEAST"

Dolores Costello, daughter of Maurice Costello, is the girl.

John Barrymore Productions

THE STRANGER'S APPETITE—"THE LOTUS EATER"

Food on the island is in exeellent quality and quantity. Moreover, eating at the restaurant doesn't cost anything and the cooks are people who in the old life wanted to cook and had to do something else.

Warner

MOBY DICK AND CAPTAIN AHAB—"THE SEA BEAST"

In Herman Melville's great story, the big whale, Moby Dick, was the real hero, and he defeated the captain in the end. Here the captain is the hero, and lives, minus a leg. A love story is mingled with the original tale.

MARY ASTOR

Mary Astor is the stage name under which Lucile Langhanke, a Chicago beauty, won success. Her first screen rôles were in pictures based on famous paintings. She has appeared to advantage opposite Glenn Hunter and John Barrymore. Born in Quincy, Ill., in 1906. Five feet five inches tall. Auburn hair and brown eyes.

BEN LYON

A lately arisen star who first heard applause across the footlights on Broadway. His initial screen appearance was in "Potash and Perlmutter." He later played with Colleen Moore in "Flaming Youth" and "Painted People." Born in Atlanta, Ga. Five feet ten inches tall. Dark hair and blue eyes.

MADGE BELLAMY

Reputed to be one of the most perfect types on the screen. Her beauty and dramatic gifts have made her a popular favorite on the stage ever since she was five. Motion pictures have of late claimed her major attention. Born in Hillsboro, Tex., in 1903. Brown hair and eyes.

JACK MULHALL

Ability to portray youthful romantic rôles has made Jack Mulhall a much admired and very popular star. He has played opposite the screen's most noted heroines. Before his appearance in motion pictures he was on the stage. Born in Wappinger Falls, N. Y., in 1898. Five feet seven inches tall. Curly brown hair and blue eyes.

CLAIRE WINDSOR

Destined by her beauty and excellent voice for the opera, Claire Windsor suffered a disappointment which may have been a stroke of fate. An accident affected her larnyx and her musical career had to be abandoned. Born in Cawker City, Kans., in 1897. Five feet six inches tall. Blonde hair and blue eyes.

First National

A LESSON IN PICKING POCKETS—"OLIVER TWIST"

Jackie Coogan became a star at a very early age, soon after his appearance as the wonderful little boy in Charlie Chaplin's "The Kid." One of Jackie's best pictures was this production from the Dickens story of "Oliver Twist." Jackie was most appealing as Oliver in the terrible workhouse where he asked for "more" and brought down on himself the wrath of Mr. Bumble, as the undertaker's apprentice in black coat and tall black hat, and in his fiery resentment of Noah Claypole's slanders of Oliver's dead mother. In this scene he is in the lair of the thieves, and Fagin, acted of course by Lon Chaney, is playing the part of an old man on the street and giving Oliver a lesson in picking pockets without being detected. Just what Oliver's understanding of the matter and his emotions concerning it are may be a little guessed from his expression. Jackie is growing up—in a military school—and all this is now in his past. As a child actor his ability has been of so unusual a quality that the public as well as motion picture and play producers will look with keen expectation toward his future. If an older Jack Coogan can repeat the successes of the little one, the screen and probably also the stage may find a great actor. Dickens stories like "Oliver Twist" have been employed to some extent in pictures but not so widely nor with so much success as one might expect, possibly because they are so long or because the present public lacks the Dickens interest of an earlier generation. They contain, however, so much material that could be developed in pantomime that it is surprising some company doesn't specialize in them, dividing them if necessary into separate plays. There's a good child play in the first part of "David Copperfield" and then several others in the same story, including one of Australian pioneers.

Universal

AN INCENTIVE TO AMBITION—"THE FOOL'S HIGHWAY"

William Collier, Jr. (Buster Collier), and Mary Philbin in this old-time story of love and self-help from the novel, "My Mamie Rose." Weird costumes cannot destroy Mary Philbin's charm.

Pictorial Clubs, Inc.

IN THE MOOD OF A PAINTER—"LIFE OF REMBRANDT"

The Germans have a way of making educational pictures based on the lives of great men. This one, so much in the manner of painting, is the life story of Rembrandt. An interesting educational picture.

First National

THE FIGHT IN THE CABIN—"TOL'ABLE DAVID"

Richard Barthelmess, having left Mr. Griffith's direction to become a star, made this remarkable, prize-winning picture of Southern mountain life. A boy is forced to fight a powerful enemy.

First National

THE MAIL MUST BE CARRIED—"TOL'ABLE DAVID"

Victorious, but badly hurt, David went on with the mail. It was a struggle even to reach his seat in the wagon. His horses must direct themselves. But he got back to win his mother's applause.

ZASU PITTS

A comedienne of an unusual type, Zasu Pitts appeared in many pictures for Universal. Later she had supporting rôles in various plays, including "Rebecca of Sunnybrook Farm." She starred under King Vidor's direction. Then, in "Greed," her talents lent themselves to grim tragedy. Born in Parson, Kans., in 1898. Five feet six inches tall. Blue eyes and brown hair.

MATT MOORE

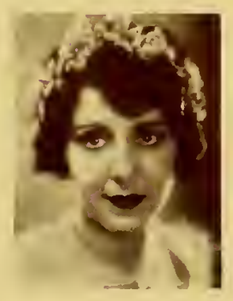
This actor came to America from Ireland with his parents when a small boy. At nineteen he began a stage career in stock. He has achieved considerable success on the screen as an actor who can adapt himself to varied parts. He had the title rôle in the screen version of "Captain Applejack." Born in Ireland in 1890. Five feet ten inches tall. Auburn hair and gray eyes.

ALMA RUBENS

A screen actress whose professional career began in pictures. Some of her early work was in support of Douglas Fairbanks and of William S. Hart. Her dark beauty is admirably adapted to portrayal of certain types, as in "The World and His Wife." Born in San Francisco. Five feet seven inches tall. Black hair and dark brown eyes.

HARRISON FORD

Before his screen début, Harrison Ford established a considerable reputation in stock. Later, as a juvenile, he supported Fannie Ward, Marguerite Clark, and Constance Talmadge. With Norma Talmadge, he had an important part in "Smilin' Through," and with Marion Davies in "Little Old New York." Born in Kansas City, Mo., 1892. Five feet ten inches tall. Brown hair and eyes.



PATSY RUTH MILLER

While building sand castles on the seashore near Los Angeles, Miss Miller attracted the attention of a director who introduced her to the screen. She appeared with Nazimova in "Camille," with Lon Chaney in "The Hunchback of Notre Dame," and opposite Monte Blue in "So This Is Paris." Born in St. Louis in 1905. Five feet three inches tall. Brown hair and eyes.

Metro-Goldwyn

OVER THE FENCE TOWARD THE JUNKMAN'S QUARTERS—"GREED"

The picture "Greed" was directed by Eric von Stroheim and based on the story "McTeague," by Frank Norris. It is a grim account of the deterioration of certain simple people under the emotions aroused by the possession of money won in a lottery by one of them.

Metro-Goldwyn

THE STRUGGLE TO THE DEATH IN THE DESERT—"GREED"

This is the end of McTeague, once the amiable, stupid man of the quack dentistry business. It is a curious bit of news that this photoplay which so much resembles highly praised foreign ones in intent and method was very unpopular in Berlin.

Metro-Goldwyn

A TREASURE HUNT—"GREED"

Not only the principals in the story of "McTeague" but their neighbors deteriorate through McTeague's money. Here is the junkman searching at night to steal.

Metro-Goldwyn

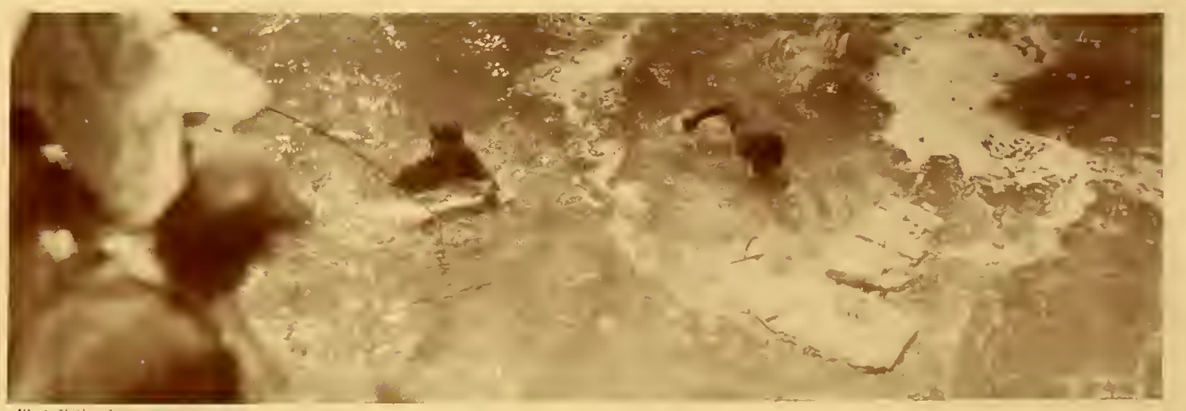
THE END OF MRS. McTEAGUE—"GREED"

Destruction in her home, her treasure gone, there was nothing left but death for the woman to whom the lottery brought fortune. And that is what a neighbor found. The remarkably composed scene tells its own story.

First National

A SHIP WRECKED FOR A MOVIE SCENE—"THE HALF-WAY GIRL"

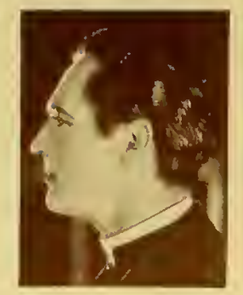
This excited group is made up of screen actors, who had to remain on board a ship really blown up in order to give a vivid representation of such a shipwreck. They had to take to the boats.



First National

THE ACTORS COMING ASHORE FROM THE WRECK—"THE HALF-WAY GIRL"

Not everybody finished this scene unharmed. Some of them were ready for the doctor when it was over. Here are movie actors doing their best to reach shore and not faking the difficulties.



EDMUND LOWE

The hero of college plays in the universities of Santa Clara and Stamford, Edmund Lowe gave up his law practice for a stock company and later found himself in the movies. "Eyes of Youth," "What Price Glory," and "In the Palace of the King" are productions in which he has appeared. Born in California. Six feet tall. Brown hair and blue eyes.

DOLORES DEL RIO

One of the comparatively new screen stars, Dolores del Rio had devoted a great deal of time and study to dancing, receiving her training from famous masters in Seville and Madrid. After her marriage she was introduced to Edwin Carew, motion-picture director, who persuaded her to accept a rôle in the screen production, "Joana." Born in Durango, Mexico.

TOM MOORE

Like his brothers, Matt and Owen, Tom Moore was unable to resist the lure of the stage. He came to the United States when very young and, after a successful stage experience, became a cinema star and has found this even better suited to his talents. He is the policeman in "A Kiss for Cinderella." Born in Ireland in 1886. Five feet ten inches tall. Brown hair and blue eyes.

GERTRUDE OLMSTED

Gertrude Olmsted first came into prominence as the winner of a beauty contest in Chicago. Her loveliness is of an unusual type and has made her screen appearances very popular. Born in Chicago in 1904 of English and Irish parentage. Five feet three inches tall. Brown hair and gray eyes.

DUSTIN FARNUM

"Dusty" Farnum, brother of the screen star, William Farnum, is popular in Western rôles of the red-blooded virile type. Before his appearance in the motion pictures he was a prominent stage actor for fifteen years. Born in Hampton Beach, N. H. Six feet tall. Brown hair and eyes.

First National

THE LOG CABIN HOME OF THE PIONEER—"ABRAHAM LINCOLN"

The man with the axe is Thomas Lincoln, Abraham's father. The poverty represented here is in the best sense not poverty at all. Hard physical labor, directed with intelligence according to one's own judgment, insured plenty of food, fuel, and sufficient shelter.

First National

A FLATBOAT ON THE MISSISSIPPI—"ABRAHAM LINCOLN"

Abraham Lincoln guiding a flat boat on the Mississippi. This was the customary method of sending produce to a market in the West of those days.

First National

A YOUNG MAN IN THOUGHT—"ABRAHAM LINCOLN"

What were the thoughts of the young man whose destiny was so great and strange?

First National

LINCOLN AND DOUGLAS—"ABRAHAM LINCOLN"

In politics, Lincoln of the six feet four inches and Stephen A. Douglas, "The Little Giant," became rivals and opponents. The excellence of the characterization of these contrasting types of the West is evident.

First National

THE WAR PRESIDENT—"ABRAHAM LINCOLN"

A student of Lincoln's life is often amazed at the reserve of power that made him able to rise to all occasions and to meet all demands in a time when the severest tests of ability were made.

First National

THE PRESIDENT AND HIS CABINET—"ABRAHAM LINCOLN"

It is to the credit of the picture-loving public that this serious play covering the life of Abraham Lincoln, from his birth in a pioneer's cabin during the night of a terrible blizzard, to his death from the bullet of an assassin, was most warmly received. It will always, in addition to its theatre value for revival, be one of the best "educational" films. Phil Rosen directed and did not permit overacting. The scenario was by Francis Marion. The characterization of Abraham Lincoln by George A. Billings is one of the finest interpretations in motion pictures, and the rest of the cast is excellent. Ruth Clifford is Anne Rutledge, Lincoln's early love, and Nell Craig is Mary Todd Lincoln, Lincoln's wife. The part of Thomas Lincoln is assumed by Westcott B. Clark; that of Stephen A. Douglas, Lincoln's great political rival in his own State, by William Humphrey; and Willis Marks is William H. Seward, rival for the Republican nomination and afterward Lincoln's Secretary of State. The scenes are well chosen—the young man studying by a log fire, his out-of-door work, the trip to New Orleans on a flatboat and his introduction to the slave question, his life as a young lawyer, his debates with Douglas—and throughout the spirit and atmosphere of people and times is maintained. In the scene above, Lincoln, in characteristic pose (he essayed various means of disposing of his long legs in sitting), evidently relieves the tension of the members of his government. In the lower left foreground it is easy to recognize Edwin M. Stanton, the vigorous Secretary of War. Next at the front is William H. Seward, Secretary of State. This play, a permanent asset as an educational picture, portrays a character and a life that are typically American. One could not imagine Abraham Lincoln as the product of any other people nor of any other civilization than our own. It was a life notable for great character development, for Lincoln's early career only faintly foreshadowed his greatness as War President. And George Billings in the part seems to faithfully reflect the Lincoln spirit. Lincoln was not a fanatic; he had unusual interest in the welfare of his fellowmen and was not biased by hatreds. Living, he might have averted much of the darker side of reconstruction. His death was an incalculable tragedy to the country North and South.

MARY PICKFORD

"America's sweetheart" first appeared on the stage in Toronto at the age of five. This was in 1898. David Belasco introduced her to Broadway and Griffith to the camera. She is now the wife of Douglas Fairbanks and owner of her own studios and has long been a world-famous personality. Five feet tall. Golden hair and hazel eyes.

PERCY MARMONT

As Mark Sabre in the screen version of "If Winter Comes," this versatile actor will be remembered perhaps best and longest. Previous to his film career he enjoyed a long stage experience which included musical comedies, farces, and melodramas. Born in England. Six feet tall. Blonde hair and gray eyes.

HELENE CHADWICK

Choosing the vocation of her mother, who was an operatic singer and actress, Helene Chadwick discovered that her heritage brought her readily to a successful career in the cinema world. Born in Chadwick, N. Y., in 1897. Five feet seven inches tall. Light hair and brown eyes.

WILLIAM HAINES

After leaving home to seek a living in a New York broker's office, William Haines soon found himself in quite a different rôle. First posing for advertisements of "the well-dressed man," he attracted the attention of motion-picture directors. Perhaps his best remembered picture will be "Brown of Harvard." Born in Staunton, Va., in 1900. Six feet tall. Black hair and brown eyes.

AGNES AYRES

First known on the screen as the "O. Henry girl," Agnes Ayres has later appeared opposite such stars as Wallace Reid, Thomas Meighan, and Valentino, and as an individual star. An interesting fact is that in the most dangerous episodes she never allows a double to take her place. Born in Carbondale, Ill. Five feet tall. Blonde.

United Artists

THE DANCER AND HER GUITAR—"ROSITA"

Here is Mary Pickford of the golden curls in what is for her an unusual rôle, that of the Spanish dancing girl in the old romantic drama of "Don César de Bazan," which she produced in picture form with the title of "Rosita." Her director was the famous German, Ernst Lubitsch. It was said at the time that he would have chosen to direct Miss Pickford in a screen version of "Faust," but that her public protested so much that "Rosita" was substituted. At any rate, in this picture Mary Pickford appears in a grown-up part. Public interest was intrigued, too, by the fact that another famous screen actress, Pola Negri, would produce another picture version of this story, with the title "The Spanish Dancer." People who have been going to the theatre for twenty-five years will remember that about 1901 two popular romantic actors used different versions of "Don César de Bazan" the same season. One was James K. Hackett and the other William Faversham. The story had not escaped the screen. William Farnum played Don César in a picture exhibited under the title of "The Adventurer." The original play is French and based on an episode found in Victor Hugo's drama, "Ruy Blas," produced on the stage in 1838. Don César de Bazan is a Spanish nobleman, gay, generous, spendthrift—a notorious duelist. His creditors seize his goods. He takes it upon himself to defend a pretty girl dancing in the streets and is thrown into prison for breaking the laws against dueling. The king has seen the beautiful dancer and sends for her. A king's favorite should bear a noble name, and it is suggested that the dancer obtain one by marrying Don César before his execution. She agrees on the promise of a pardon for Don César. He is persuaded to go through a marriage ceremony with a closely veiled bride by the offer of shooting as a death instead of hanging. The prisoner is saved by a boy who warns him that he has removed the bullets from the soldiers' guns. The dancing girl, insane with the horror of Don César's death, agrees to meet the king at a country lodge, thinking to kill him. The appearance, first, of Don César, and then of the queen, brings a happy ending for the lovers. "Rosita," with Mary Pickford for star, was different—but a charming play. In addition to her own fine acting, Holbrook Blinn as the king and Irene Rich as the queen gave remarkable impersonations. George Walsh was effective as Don César and the atmosphere was well maintained. There was little resemblance, except the plot, between this production of "Rosita" and that of "The Spanish Dancer," appearing at about the same time.

United Artists

THE ARTIST AND HIS FORMER SWEETHEART—"A WOMAN OF PARIS"

If a vote were to be taken as to what photoplay gave evidence of the most perfect direction, it is very likely that "A Woman of Paris" might head the list. This is the play that Charlie Chaplin directed and produced, but did not act in himself. It contained no great stars. Edna Purviance, who had played opposite Chaplin in comedies for several years, was the woman. Adolph Menjou, her sophisticated Paris lover, became famous with the first exhibition of the play for a certain type of part. The story itself was made from a triangle plot with familiar situations that might have become trite and commonplace, but every detail was developed with a difference. At the end, the woman and the city man pass on the country road without a thought or a glance. The scenes represented on this page were taken from the part of the play that concerns the meeting of the woman and her girlhood sweetheart, the young artist. He paints her portrait, which he will not let her see, because he has dressed her in her country clothes of old days.

United Artists

THE YOUNG ARTIST IS DEAD, A SUICIDE—"A WOMAN OF PARIS"

The artist follows the woman and her lover to a gay restaurant where he makes a scene and is ejected. He shoots himself and falls with his head in the fountain. The tragic scenes are done with exquisite artistry.

United Artists

THE MOTHER AND THE WOMAN—"A WOMAN OF PARIS"

The mother holds that her son has been driven to his death. She takes a pistol and goes in search of the "woman of Paris" whom she does not find. Returning, she finds the woman kneeling by the body.

MABEL NORMAND

This talented comedienne was an artists' model before she became a film actress. With Vitagraph and with Biograph she became one of the early screen actresses. Later she had her own company and was afterward starred by Mack Sennett and others. Born in Boston in 1894. Dark hair and brown eyes.

CHARLES JONES

In real life the adventures of "Buck" Jones are as exciting as those of his cowboy pictures. Automobile mechanic, cavalryman, aviator, and instructor of trick riding durin the war are some of his varied occupations. William Fox gave him his start in the movies. Born in Vincennes, Ind., in 1889. Five feet eleven inches tall. Brown hair and gray eyes.

AILEEN PRINGLE

Aileen Pringle is the niece of Sir Charles M. Pringle, former governor of Jamaica, W. I. She was educated in San Francisco, London, and Paris, and previous to her screen career played on the legitimate stage in London and America. She was in the stage production of "The Green Goddess" with George Arliss. Born in San Francisco. Five feet four inches tall. Dark hair and eyes.

RAYMOND McKEE

A Mack Sennett star, who has been prominently cast in Pathé comedies, Raymond McKee will also be remembered in rôles in a large number of more serious pictures. Among these are: "Down to the Sea in Ships," "The Unbeliever," and "The Lamplighter." He has also enjoyed a long stage career. Born in Iowa. Five feet eight inches tall. Brown hair and gray eyes.

VIRGINIA VALLI

Nicknamed "Lady Virginia" and sometimes described as "the outdoor girl of the films," Virginia Valli has developed her dramatic ability to the starring point. Before her screen début she was an interpretive dancer on the stage. Born in Chicago in 1902. Five feet three inches tall. Brown hair and blue eyes.

Pathe

A TEAM OF HUSKIES—"THE CALL OF THE WILD"

Dogs have a special appeal on the screen, whether acting or not, and among them are some notable actors, such as Strongheart and Rin-tin-tin. The scene above is from the picture based on Jack London's famous autobiography of a dog in the Klondike.

Pathe

REX SURVEYS HIS DOMAIN—"THE KING OF WILD HORSES"

In opening up the country to cattle, wild horses needed to be captured, driven away or annihilated. Rex was unconquerable. A later important picture, carrying a romance of horses and people throughout its course, is "Black Cyclone." One admires the direction.

First National

THE BAD MAN FINDS A WORSE—"THE BAD MAN"

Holbrook Blinn is excellent in this ironic, melodramatic "Western." A young war veteran on a southwestern ranch entertains his former sweetheart and her rich but undesirable husband. Other troubles are a nagging uncle, a mortgage and a bandit that steals cattle.

First National

"RED" REGAINS HIS SWEETHEART—"THE BAD MAN"

The Bad Man assures the sheriff's daughter that he will none of her. He advises her to marry her cowboy at once, as otherwise she may be doomed to being an old maid.

First National

THE SHERIFF'S DAUGHTER—"THE BAD MAN"

A bandit may bring terror to the men of the community, but the sheriff's daughter (left) finds him romantic. He wishes to appropriate the young wife (Enid Bennett). With such a husband, he is surprised she objects.

First National

THE PESTIFEROUS UNCLE—"THE BAD MAN"

He tells the Bad Man everything. Once the hero saved the Bad Man. He returns the favor.

First National

FORCED TO BE HAPPY—"THE BAD MAN"

The Bad Man will steal the widow unless she and the hero (Jack Mulhall) promise to marry.

ADOLPH MENJOU

Menjou was the suave Parisian in "A Woman of Paris." As the professor in "The Marriage Circle" he was almost as good. Later successes are "The Grand Duchess and the Waiter," "The King of Main Street," "A Social Celebrity," and "The Sorrows of Satan." Born in Pittsburgh, Pa. Five feet ten inches tall. Brown hair and blue eyes.

FLORENCE VIDOR

Even when Florence Arto became the wife of King Vidor, producer, she had not planned to act. When visiting a studio a friend induced her to take a small part. First, beauty, then evident talent in "The Marriage Circle" and "The Grand Duchess and the Waiter" made her a star. Born in Houston, Tex., 1895. Five feet four inches tall. Brown hair and brown eyes.

MONTE BLUE

After working his way through college and wandering a bit over the world, he found employment in a studio. Griffith gave him his first small part and his rise was rapid. He has good rôles in "The Marriage Circle," "Kiss Me Again," and "So This is Paris." Born in Indianapolis, Ind., in 1890. Six feet two inches tall. Brown hair and eyes.

MARIE PREVOST

First a Mack Sennett bathing girl, Marie Prevost was later cast in feature rôles, in which she displayed unusual dramatic ability. She appears to advantage in "The Marriage Circle" and "Kiss Me Again," as well as other pictures. Five feet four inches tall. Dark hair and blue eyes.

CREIGHTON HALE

An Irish actor who began his career in London productions when very young. He came to America on tour and made his screen début for Pathé. He did excellent acting in Griffith's "Way Down East." In "Beverly of Graustark" he has the rôle of the young king, opposite Marion Davies. Born in Cork, Ireland, 1892. Five feet eight inches tall. Light hair and blue eyes.

Warner

THE DOCTOR FLIRTS—"THE MARRIAGE CIRCLE"

A light, sophisticated, modern comedy, this picture is a model for direction. Monte Blue, the doctor, and the professor's wife.

Warner

HER HUSBAND'S FRIEND—"THE MARRIAGE CIRCLE"

Florence Vidor, as the doctor's wife, is very attractive to the doctor's best friend (Creighton Hale). Complications ensue.

Warner

THE PROFESSOR'S BREAKFAST—"THE MARRIAGE CIRCLE"

Marie Prevost rose to her opportunity in this Lubitsch picture. She is the professor's wife, a different sort of "vamp." The breakfast table seems to be rather lightly provided and conversation somewhat languishing. Things work out, apparently to begin all over again.

United Artists

D'ARTAGNAN MANY TIMES VICTOR—"THE THREE MUST-GET-THERES"

Sometimes a rollicking comedy takes off a popular picture in a manner to rival its interest. This was true of Max Linder's burlesque on Douglas Fairbanks's "Three Musketeers." Max Linder, a talented French comedian, for a time produced in the United States.

Educational Film Exchange, Inc.

A DUEL WITH CIMETARS—"MAID IN MOROCCO"

An English artist could hardly be expected to fight with these Arabian Nights weapons, especially on top of a wall, but that is what the clever English comedian, Lupino Lane, has to do.

Educational Film Exchange, Inc.

AN ARTIST SURROUNDED BY ATMOSPHERE—"MAID IN MOROCCO"

Here Lupino Lane as the artist is at the beginning of his adventures, painting at high speed on the edge of a great fountain. Then, of course, things begin to happen, as they usually do where he is concerned, and in spite of incredible adventures, come out O. K.

CHARLES SPENCER CHAPLIN

"Charlie," celebrated as a screen comedian and producing director, has had a varied career. He appeared at the age of seven in a clog-dancing act in London, later in America in vaudeville, in film comedies with Mabel Normand, and finally as star of his own cinema classics. Born of English parents in Paris in 1889. Five feet four inches tall. Brown hair and blue eyes.

PEGGY JEAN MONTGOMERY

"Baby Peggy" is a real star who can compete with the older ones in ability to express all kinds of emotion. Some of her pictures are "Captain January," "The Darling of New York," "Little Red Riding Hood" and "Hansel and Gretel." She appears also in the screen production of "Penrod." Born in Merced, California, October 26, 1918. Black hair and black eyes.

JACKIE COOGAN

"Jackie," eminent famous child actor, made his first stage appearance when at the age of twenty months he ran out from the wings and interrupted his father in a vaudeville skit. His success was instantaneous. It was Charlie Chaplin who brought him prominently before the public in "The Kid." Born in Los Angeles in 1914. Light hair and brown eyes.

MARY PHILBIN

This charming young star came to the screen by way of a beauty contest in Chicago in 1921. In 1922, she was included in the twelve "stars of to-morrow," a prophecy which her acting ability soon brought true. Among important plays in which she appears are "The Phantom of the Opera," "The Merry-Go-Round," "Stella Maris" and "Penrod and Sam." Born in Chicago in 1903. Five feet two. Brown hair and eyes.

WILLIAM DESMOND

Of virile athletic type and with an infatuation for the stage, Desmond, with Irish determination, strove untiringly to attain the starry heights of his dramatic career which began in stock. He attained success on the screen and has appeared in numerous leading productions. Born in Dublin. Black hair and blue eyes.

Pathé

MEMBERS OF "OUR GANG"—"CRADLE ROBBERS"

Hal Roach's rascals, appearing in lively comedies, have endeared themselves to the public. Mickey Daniels, the boy with the freckles, is getting big and leaving for vaudeville. The fat boy is Joe Cobb and next him is Jackie Condon. The famous Farina is at the left end.

Pathe

MARY KORNMAN

Long time "leading lady" of "Our Gang."

First National

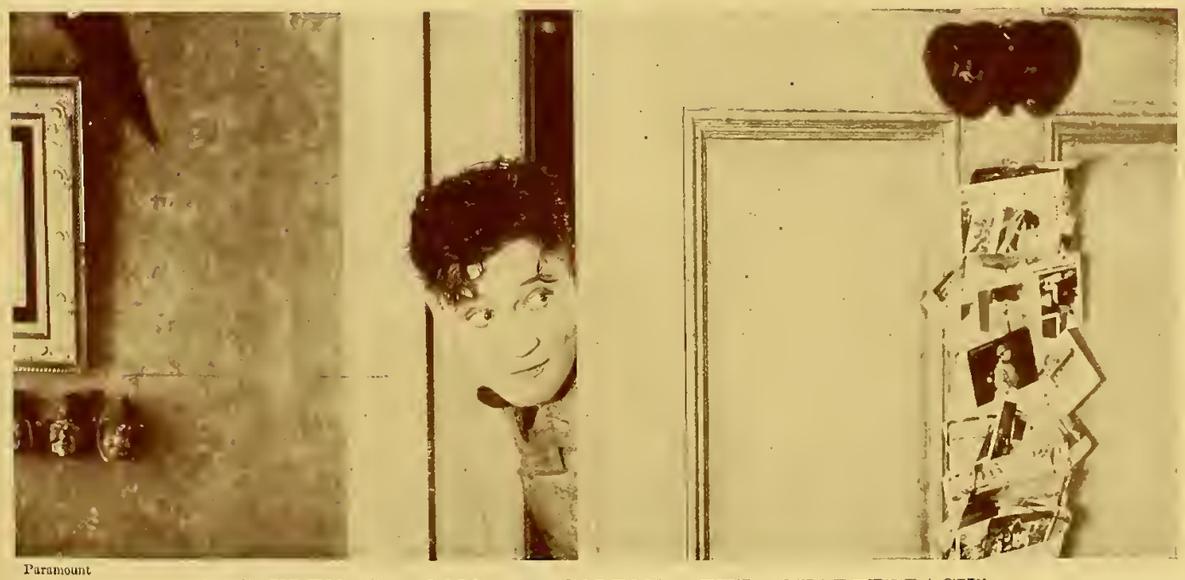
A SECRET MEETING—"PENROD AND SAM"

Penrod, in the person of Ben Alexander, presides. Over behind the lantern is Sam, acted by Joe Butterworth. The picture is, of course, from Booth Tarkington's famous story of boyhood, which succeeded also as a stage play.

Paramount

A CALL ON A CO-ED—"THE QUARTERBACK"

Football scenes were directed by a famous coach and win applause. The story is hackneyed, but the popular Dix and Ralston insure appeal. Richard Dix is the freshman player; Esther Ralston is the State co-ed who tutors in Latin.



Paramount

A STUDENT'S ROOM AT COLTON—"THE QUARTERBACK"

The decorations look as if they might belong to the quarterback's father, who never left Colton because he promised the girl he married to stay until Colton won a football match from State.

First National

NO LONGER A SHEIK—"BLUEBEARD'S SEVEN WIVES"

A delightful satire on movies, with Ben Lyon as the former bank clerk seized upon by a director and made into a sheik, with the aid of a press agent. Lois Wilson plays opposite.

Paramount

MAGGIE AND HER BROTHERS—"WHAT EVERY WOMAN KNOWS"

In this movie version of Barrie's play, Lois Wilson is the little woman who marries the over-serious young man who believes himself a genius. Maggie makes other people accept his estimate.

MARION DAVIES

After gradnating from a snccessfnl career in Ziegfeld's "Follies," Marion Davies went into the motion pictures. She has starred in many very popular productions and is now secnrely in the front rank of screen actresses. Her parents are Jndge and Mrs. Bernard Donras. Born in Brooklyn in 1900. Five feet four inches tall. Curly blonde hair and blue eyes.

ROD LA ROCQUE

One of the most appealing and popular of the leading men on the screen, Rod La Rocque began his dramatic career on the legitimate stage at the age of seven. Productions in which he has appeared are "Slim Shoulders," "Jazzmania," "The Ten Commandments," "Forbidden Paradise," and "Gigolo." Born in Chicago in 1898. Six feet tall. Black hair and eyes.

DOLORES COSTELLO

Dolores Costello first tasted professional life in George White's "Scandals" in 1924. She later posed for James Montgomery Flagg illnstrations and afterward found her way into the motion pictures. Her rôle opposite John Barrymore in "The Sea Beast" proved her screen possibilities. She is the daughter of Maurice Costello, stage and screen star. Born in Brooklyn.

H. B. WARNER

Abandoning his study of medicine, H. B. Warner decided to join his actor-father in what proved to be a very famous stage career. A number of years later after establishing an extraordinarily successful record he turned to the screen, first appearing under Thomas H. Ince and later DeMille. In "Silence" he gives one of the screen's best portrayals. Born in England in 1876. Six feet tall. Fair hair and blue eyes.

LOIS MORAN

Lois Moran is one of the younger stars to come into prominence on the screen. She received her education abroad and for a time was a dancer in Paris opera ballet. "Stella Dallas" was her first picture. Later appearances have been in "The Road to Mandalay" and "The Prince of Sinners." Born in Pittsburgh in 1909. Five feet one inch tall. Blonde hair and hazel eyes.

A HAPPY OUTLOOK—"ANNA CHRISTIE"

Chris Christopherson has back his grown daughter, whom he sent to her kin far inland when she was little. She loves the sea now she knows it and is happy.

BLACK TRAGEDY—"ANNA CHRISTIE"

Having fallen in love with Mat Burke, Anna discloses her past to her father and her suitor. Both men are horrified, drink, and ship for South Africa.

A STRANGE LOVERS' MEETING—"ANNA CHRISTIE"

Blanche Sweet does fine work in this picture from Eugene O'Neill's somber play. Here Mat Burke, maddened by her story, has a mind to kill her. He ends by planning to marry her, but both he and Chris are off for a long voyage, leaving her alone and unprotected.

Paramount

THE SCHOOLMASTERS EXPOSE TOMMY—"SENTIMENTAL TOMMY"

People who object to the use of sub-titles forget that without them only the simplest and barest kinds of drama could be produced in pictures. This film of a famous Barrie story, with Gareth Hughes as "Tommy," had many sub-titles.

Metro-Goldwyn

OFFICERS MAKE THE ARREST—"TESS OF THE D'URBERVILLES"

Hardy's most famous novel was filmed with Blanche Sweet in the rôle of "Tess" and Conrad Nagel in that of "Angel Clare." This setting is Stonehenge, where husband and wife take refuge following the girl's killing of Alec d'Urberville.

Metro-Goldwyn

THE SEDUCER—"TESS OF THE D'URBERVILLES"

Stuart Holmes plays the part of the villain, Alec d'Urberville, in this tragic story. The least convincing parts cover Tess's city life after the second betrayal.

Universal

TRAGEDY OF LOVE—"THE MERRY-GO-ROUND"

Mary Philbin is the girl of the side show, hopelessly in love with an Austrian officer (Norman Kerry). Near her is a boy who loves her (George Hackathorne).

NORMA TALMADGE

Ambitions from childhood for a dramatic career, Norma Talmadge applied at the Vitagraph Studios for work at the age of fourteen. The road to fame for this talented screen actress was extraordinarily smooth. She is now the star of her own producing company, which is managed by her husband, Joseph Schenck, who heads United Artists. Born in Niagara Falls, N. Y., in 1897. Five feet two inches tall. Brown hair and eyes.

BUSTER KEATON

"Buster" was so named because as a baby he displayed remarkable ability to tumble without being injured. For many years he traveled the country with his parents, tumbling about on vaudeville stages. He is a screen comedian of widespread fame. Born in Pickway, Kans., in 1895. Five feet six inches tall. Black hair and brown eyes.

CLARA BOW

A screen "flapper" who began her career through a Brooklyn beauty contest. As the stowaway in "Down to the Sea in Ships" she made her début in the motion pictures. After this she played in "Black Oxen," and with Glenn Hunter in "Grit." Born in Brooklyn, N. Y., in 1905. Brown eyes and hair.

JAMES KIRKWOOD

As "the fool" in Channing Pollock's play of that name, Kirkwood achieved great success on the stage and the screen. He also played leading man for Mary Pickford in "The Eagle's Mate" and the principal rôle in "Human Wreckage." Born in Grand Rapids, Mich. Six feet tall. Light hair and blue eyes.

CORINNE GRIFFITH

Winner of a beauty contest, Corinne Griffith made such an impression on Rollin S. Sturgeon, motion-picture producer, that he made possible her initial screen appearance. She was later starred in "The Marriage Whirl," "Classified," and "Declassée." She is considered one of the most beautiful film actresses. Born in Texas. Five feet three inches tall. Brown hair and blue eyes.

First National

"IT WAS I WHO KILLED HIM"—"THE LADY"

That versatile screen actress, Norma Talmadge, has an excellent vehicle for her talents in this picture, where she begins as a music-hall girl, who marries the son of a rich man and is later abandoned by him. She dances for a living in a low-class Paris restaurant, where, on her husband's death his father finds her and brings an order that she give up her baby boy. Rather than do so, since she blames the man for the defects in his son's character, she gives the baby secretly to the family of an English vicar, in order that he may be brought up a true gentleman. This is the story that a middle-aged woman tells to an English visitor to the Paris café where she once danced and which she now owns. It is war time. English soldiers come in. One she knows is her son. In self-defense he kills a drunken comrade. The mother he does not know declares to the police that she did the killing, hoping the officers will believe it. Although he does not know that the woman who is ready to take the blame is actually his mother, he refuses to be shielded. After he is arrested and led away, the mother rejoices in his manly character, that he has proved himself a true gentleman. It is the English visitor who has listened to the first part of the story and seen the subsequent incident in the café who assures her that her son is a gentleman because his mother was a lady. He promises to testify in the young man's behalf to secure his release. The ability and willingness to appear in parts in which youth, beauty and fine clothes are not the essentials will probably serve to hold Miss Talmadge in pictures as long as she wishes to stay.

First National

HER FATHER'S GRAVE RATHER THAN THE WEDDING—"THE PASSION FLOWER"

Years ago, on the speaking stage, the chief character in this play was the mother. As a medium for Norma Talmadge, the part of the daughter was featured. Her mother's new husband comes to find her on her father's grave.

First National

SUDDENLY SHE KNOWS IT IS LOVE, NOT HATE—"THE PASSION FLOWER"

Hunted for killing a boyish admirer of his stepdaughter's, the husband returns to face the danger. Then suddenly the girl knows that she loves him and throws herself into his arms in the presence of her horrified mother.

First National

KIKI DEFIES THE OTHER WOMAN—"KIKI"

Here is Norma Talmadge, usually of serious mien in the films, in the rôle that Leonore Ulric made famous on the stage. The rival is Gertrude Astor.

First National

A LOVELY BRIDE REHEARSES—"SMILIN' THROUGH"

In the costume of her grandmother's day, Norma Talmadge has all the grace and charm of those earlier times. This picture deals effectively with spirit return.

EDWARD EVERETT HORTON

This skilled character actor decided on a theatrical career while at Columbia University, entered stock in 1910, and moving pictures in 1925. Among his pictures are "Ruggles of Red Gap," "Beggar on Horseback," "Poker Faces" and "The Whole Town's Talking." Born in Brooklyn. About six feet tall. Brown hair and hazel eyes.

HELEN JEROME EDDY

Although unable to sell a scenario which she had written at the age of 17, Helen Jerome Eddy did succeed in deciding the studio manager to capitalize her personality. From melodramatic vampire rôles to the portrayal of the "home town girl," she has displayed talent. Born in New York in 1897. Five feet seven inches tall. Brown hair and eyes.

BRYANT WASHBURN

From his first theatrical experience as an usher, Bryant Washburn soon graduated to small parts behind the footlights. There he steadily gained favor, and became a full-fledged star, but he transferred his career to the cinema, of which he is a popular comedian. Born in Chicago in 1889. Six feet tall. Brown hair and eyes.

THEDA BARA

As the creator of the distinctive rôle of screen vampire, Theodosia Goodman made her nom-de-screen of "Theda Bara" world famous. Her first big success, after a long struggle for film recognition, came in "A Fool There Was." Born in Cincinnati, Ohio, in 1890. Five feet six inches tall. Dark brown hair and eyes.

EDWARD GIBSON

Cowboy, circus rider, actor and rodeo prize winner are rôles which filled the early career of "Hoot" Gibson. His screen record is most remarkable. From his first appearances in two-reel Western pictures he was elevated almost at once to stardom in five-reel productions. Born in Tekamah, Nebraska, in 1892. Five feet ten inches tall. Light hair and blue eyes.

THE PRISONER AT THE BAR—"BEGGAR ON HORSEBACK"

Dreams and ghosts are fine material for the films. This picture from the Kaufman play is excellently directed by James Cruze. Edward Everett Horton is Neil McRae, the dreamer. In real life he is a musician planning to marry Gladys Cady for money. In his dream he meets with weird adventures as her husband, including a trial for the murder of the whole Cady family before a preposterous judge.

Metro-Goldwyn—Mayer

THE COMPANY OF PLAYERS—"THE MERRY WIDOW"

Mae Murray found her best medium in this film version of the famous "Merry Widow". Here she is the dancer in a company of players, just arrived at an inn near the border of a European kingdom.

Metro-Goldwyn—Mayer

THE RIOTOUS NOBILITY—"THE MERRY WIDOW"

To the inn where the players are sheltered comes a party of wild young men of aristocratic birth and arrogance, with the heir to the throne (Roy D'Arcy) at their head. Stroheim directed.

Metro-Goldwyn—Mayer

LACE AND ERMINE—"THE MERRY WIDOW"

Despairing of a union with the man she loves, the blonde dancer married a man rich and old, who surrounds her with luxury. His death leaves her a charming, wealthy and pleasure-seeking widow.

Metro-Goldwyn—Mayer

PRINCE DANIO WOUNDED—"THE MERRY WIDOW"

When the Prince is wounded in a duel on her account, the "Merry Widow" forgets everything else to care for him. Of course, in the end, the throne comes to Danio and his bride.

GLORIA SWANSON

This famons star was once a Mack Sennett bathing beanty. Later she became known as a screen actress who wore fashionable clothes with distinction. With "Zaza" "The Hnmming Bird," "Manhandled," and "Madame Sans Gêne," she came to be described as "the screen's most compelling personality." Born in Chicago in 1898. Five feet three inches tall. Brown hair and blue eyes.

LEWIS STONE

Few actors have had a more varied career than Lewis Stone. He has been a soldier, cowpuncher, big-game hunter, and sailor. He played in stock and on Broadway. In 1917 he was an instructor at Plattsburg training camp. One of his most important screen rôles was that of Rudolf Rassendyl in "The Prisoner of Zenda." Born in Worcester, Mass., in 1879. Five feet ten inches tall. Gray hair and hazel eyes.

VIOLA DANA

This is the second of three sisters of the surname of Flugrath, all of whom are or have been in pictures. The youngest is Shirley Mason, and the eldest, Edna Flugrath. Viola first appeared in juvenile rôles, such as the title rôle in "The Littlest Rebel." Born in Brooklyn in 1898. Four feet ten inches tall. Brown hair and blue eyes.

EUGENE O'BRIEN

Musical comedies first revealed the ability of Eugene O'Brien as a leading man. Then he became just as popular in the movies. His best known work in pictures has been in rôles as leading man for Norma Talmadge. "Secrets" is a successful picture in which they appeared together. Born in Boulder, Colo., 1884. Brown hair and blue eyes.

LOUISE FAZENDA

An original character actress and comedienne with a delightful sense of good fun, Louise Fazenda invaded Los Angeles and impressed directors with her ability. The most ambitious of the rôles assigned to her is in Mary Roberts Rinehart's "The Bat." Born in Lafayette, Ind., 1895. Five feet five inches tall. Brown hair and hazel eyes.

Paramount

AT THE COURT OF NAPOLEON—"MADAME SANS GÊNE"

The picture was filmed partly in France, and Gloria Swanson had the part of Madame Sans Gêne (Madame Don't Care), the former laundrywoman who had become a duchess and annoyed Napoleon with her lack of savoir faire. The story is from a play by Sardou and Moreau, produced in 1893. In America, Sir Henry Irving played Napoleon and Ellen Terry, Sans Gêne. The story has been used in opera. Costumes and settings for the picture were faithful reproductions.

Famous Players-Lasky

THE APACHE DANCE—"THE HUMMING BIRD"

In this play, Gloria Swanson is a girl leader in the criminal underworld of Paris. She reacts to the call of patriotism when France is invaded and leads the men of her band to the army. For herself she finds work for France and later friends and love in a higher station. It is remarkably acted, thus far Gloria Swanson's best part.

Famous Players-Lasky

A STRANGE WORLD—"THE HUMMING BIRD"

A generous woman patron takes the "Humming Bird" into her home and social life. Gloria Swanson's development as an actress is evident in her portrayal of the girl's problems and emotions.

BETTY BRONSON

The cinema Peter Pan of Betty Bronson rivals all stage Peters, even that of Maude Adams. It is said she was selected for the rôle by Sir James Barrie. Other remarkable achievements of this young actress are the parts of Cinderella in "A Kiss for Cinderella" and of Mary in "Ben Hur." Born in Trenton, N. J., in 1906. Five feet three inches tall. Brown hair and eyes.

RAYMOND GRIFFITH

Raymond Griffith made his first stage appearance at the age of fifteen months. In a few years he played "Little Lord Fauntleroy" and the girl in "Ten Nights in a Barroom." His importance as a film comedian became evident in "The Road to Paradise." Born in Boston in 1890. Five feet six inches tall. Black hair and brown eyes.

MARY BRIAN

As Wendy in Sir James M. Barrie's famous play, "Peter Pan," Mary Brian's name and charm were brought to the attention of the public. Since then she has played a number of typical American girl parts in various pictures, among which are "Behind the Front" and "The Enchanted Hill." Born in Dallas, Tex.

WARNER BAXTER

Just as an experiment Warner Baxter accepted his first opportunity to act before the camera. The experiment was such a success that he has been featured in many colorful rôles since. "Lombardi Ltd." and "Aloma of the South Seas" are among the productions in which he has played. Born in Columbus, Ohio. Five feet eight inches tall. Brown hair and eyes.

MAY McAVOY

Abandoning her prescribed career as a schoolteacher, May McAvoy delved into the more adventurous life of the motion pictures. In "Ben Hur" she has the rôle of Esther. She was Grizel in "Sentimental Tommy" and she has since been featured as a star. Born in New York in 1901. Four feet eleven inches tall. Brown hair and blue eyes.

Famous Players-Lasky

PETER PAN AND WENDY—"PETER PAN"

However far Betty Bronson's career may take her, she can never have a finer part. Peter Pan was almost perfection.

Famous Players-Lasky

WENDY BEGS HIM TO STAY—"PETER PAN"

Of course he can't stay and grow up, so off he goes with Tinkerbell the fairy, much as he loves Wendy. Wendy is Mary Brian.

Famous Players-Lasky

THE BOY FROM NEVER-NEVER LAND—"PETER PAN"

He came first, if you remember, to find his shadow, and Wendy sewed it on. Then he taught them all to fly and they flew off with him. It was in this play that Esther Ralston, as the mother of Wendy and the little ones, gained delighted attention. Herbert Brenon directed.

Paramount

CINDERELLA'S COACH—"A KISS FOR CINDERELLA"

After "Peter Pan," Betty Bronson had another fine Barrie part in "Cinderella," with Esther Ralston as the fairy godmother. Everything is as a little slavey would imagine it.

Paramount

PRINCE AND SLIPPER—"A KISS FOR CINDERELLA"

Wonderful boots the prince wore at the ball! And his crown—just a bit to one side! But he's undoubtedly interested in the slipper, and that's the important thing, for midnight has come and Cinderella is gone and must be found. Tom Moore is the prince.

First National

GUARDED BY DEAD LOVERS—"THE ENCHANTED COTTAGE"

A cripple marries a plain little creature and they go to live in a cottage and are very happy in visions of themselves as they would like to be, till they come to think of their vision world as if it were real. Richard Barthelmess is the crippled young man and May McAvoy, usually so beautiful, is the girl.

NORMA SHEARER

Norma Shearer, winner of a beauty contest, turned to the screen after family reverses made it necessary for her to abandon her life as a débutante. Beginning as an extra girl she played the lead in her third film. "Lady of the Night," "He Who Gets Slapped" and "Upstage" are among her best pictures. Born in Montreal, Canada, in 1903. Five feet five inches tall. Dark hair and blue eyes.

LLOYD HUGHES

In the early part of his screen career, Lloyd Hughes was an extra man. Before long, however, Thomas H. Ince discovered his ability and starred him. He appeared in Mary Pickford's second version of "Tess of the Storm Country," and will be remembered in "The Sea Hawk," and also opposite Mae Murray in "Valencia." Born in Bisbee, Arizona, in 1897. Six feet tall. Dark hair and gray eyes.

MARY McALISTER

Mary McAlister attained successes as an actress of the legitimate stage, playing such rôles as Hedvig in Ibsen's "The Wild Duck" and the title rôle in "The Little Princess." For several years she was a child star for Essanay. Among the pictures in which she has appeared recently is "The Greater Glory." Born in Los Angeles. Five feet one inch tall. Blonde hair and brown eyes.

RICHARD TALMADGE

Richard Talmadge has established a daredevil reputation for himself during his brief career as a screen star. He began his professional life in vaudeville with his father, who was a prominent European showman. Douglas Fairbanks, attracted by his athletic and histrionic ability, aided him in attaining motion picture recognition. Born in Switzerland.

MILDRED DAVIS

Mildred Davis is the charming blonde who used to play opposite Harold Lloyd and was delightful in little girl parts. In 1923, she became Mrs. Lloyd. In spite of the famous comedian's tremendous financial success, it is said that the screen still attracts Miss Davis. Born in Philadelphia. Five feet two inches tall. Blonde hair and blue eyes.

Metro-Goldwyn-Mayer

"THE BOSS" IN HER OFFICE—"THE WANING SEX"

Norma Shearer is a lawyer and a woman too. Here in her office she is dictating to a stenographer on one side, while a manicurist is caring for the other hand. The District Attorney is a suitor who is not reconciled to her career.

Metro-Goldwyn-Mayer

ADDRESSING THE JURY—"THE WANING SEX"

In her plea the lawyer (Norma Shearer) uses charm and tears and wins the case.

Metro-Goldwyn-Mayer

OUTWITTING A RIVAL—"THE WANING SEX"

At the house party, things are different, clothes, for instance; and when a very fluffy, ruffly widow makes herself agreeable to the District Attorney (Conrad Nagel) the lady with the career goes to a bit of trouble herself, quite successfully, to call him back.

Cosmopolitan

A REPUTATION TO MAINTAIN—"BEVERLY OF GRAUSTARK"

While Marion Davies has acted more famous parts, her impersonation of the young woman who posed as the Prince, when he was ill and unable to go to Graustark, is a charming example of her motion-picture ability. She is excellent in the part.

Cosmopolitan

PRINCELY PREROGATIVE—"BEVERLY OF GRAUSTARK"

It's annoying to have one's dancing partners selected by rank, but one use of ministers is to relieve princes from unpleasant situations. The minister obeyed.

Cosmopolitan

FORCED TO FIGHT—"BEVERLY OF GRAUSTARK"

Substituting for a prince is not so pleasant when it forces a young woman to fight a duel with the man she loves.

Cosmopolitan

THE PRINCELY VILLAIN—"BEVERLY OF GRAUSTARK"

When a prince or a duke or a king is to be the villain, Roy D'Arcy serves. Here Paulette Duval, another plotter, assists.

Cosmopolitan

CHEATING A CHEATER—"BEVERLY OF GRAUSTARK"

Luckily the real prince (Creighton Hale) comes back just as the plotting aspirant to the throne expects to capture the girl.

CONSTANCE TALMADGE

Constance Talmadge is the "Mountain Girl" in the Griffith production, "Intolerance," a part that might in itself confer dramatic reputation. Usually she is a vivid, brilliant American girl in a sparkling comedy, but she can be serious and sophisticated too. Among her plays are "The Goldfish" and "Her Sister from Paris." Born in Brooklyn in 1900. Five feet six inches tall. Golden hair and brown eyes.

NEIL HAMILTON

As the "Dobbs" and "Stetson" hat youth, Neil Hamilton's was familiar in magazines and on billboards. His first dramatic venture was in stock and his screen début in "The White Rose." He had the leading masculine rôles in the two important Griffith plays, "America" and "Isn't Life Wonderful?" Born in Lynn, Mass., in 1899.

MAE MURRAY

Mae Murray was a most graceful dancer in the Follies when motion pictures claimed her, and dancing often has a prominent place in her pictures, among which are "Broadway Rose," "The French Doll," "Jazzmania," "Fashion Row" and "The Merry Widow." Born in Virginia in 1893. Five feet three inches tall. Blonde hair and blue eyes.

ROY D'ARCY

American by birth, Roy D'Arcy graduated at the University of Paris, spent several years in adventurous wandering, then went on the stage in musical comedy. His personality and training obtained him the part of the Crown Prince in the picture version of "The Merry Widow" and similar rôles in later pictures. Born in San Francisco. Five feet ten. Black hair and blue eyes.

LOIS WILSON

Lois Wilson was a school teacher in Alabama when she decided to become an actress. After filling a small stage rôle in Chicago, she journeyed to Los Angeles where she found a film career. She has been in such notable productions as "What Every Woman Knows," "The Covered Wagon," and "The Great Gatsby." Born in Pittsburg. Five feet five inches tall. Brown hair and hazel eyes.

First National

DIFFICULT—"HER SISTER FROM PARIS"

Constance Talmadge is both sisters. Here she is the conscientious wife, who wants so very much to please, and fails.

First National

ADMIRED—"HER SISTER FROM PARIS"

The Paris sister is a popular dancer, adored and pursued by men. She lets the dull little wife assume her clothes and her pose, with results that are quite satisfactory.

First National

JEALOUSY—"HER SISTER FROM PARIS"

It is the husband's turn now, only he thinks it is his sister-in-law who is getting all this devotion from his friend.

First National

A GRAND DUKE—"THE DUCHESS OF BUFFALO"

Constance Talmadge has another lively part in this picture, in which she shows she knows how to deal with Grand Dukes.

First National

LADIES ALARMED—"CLOTHES MAKE THE PIRATE"

Edna Murphy, Dorothy Gish, and Nita Naldi play in this lively piratical comedy. Miss Gish is the wife of the tailor (Errol).

First National

MILLER AND TAILOR—"CLOTHES MAKE THE PIRATE"

Leon Errol is here naturally much annoyed by the diabolical behavior of Tully Marshall (the miller), leagued with pirates.

First National

A VILLAIN SUBDUED—"CLOTHES MAKE THE PIRATE"

With a good rolling pin the wife of the tailor, who became a pirate because he was dressed that way, can secure service.

First National

PIRATES IN COUNCIL—"CLOTHES MAKE THE PIRATE"

Those were the days when there was real adventure on the seas and a short trip at sea was full of danger, what with Captain Kidds and others. Here are pirates ashore planning new devilments.

First National

THE YOUNG HERO—"CLOTHES MAKE THE PIRATE"

Here is James Rennie, in real life husband of Dorothy Gish, down among barrels of powder and such things. In the play he is the admirer of Edna Murphy, and Leon Errol plays opposite Miss Gish.

WILLIAM COLLIER, JR.

After a successful stage career of four years, William Collier turned his histrionic ability to the motion pictures. "The Rainmaker" and "The Wanderer" are two of the noteworthy screen productions in which he has appeared. Born and educated in New York City. Five feet ten inches tall. Black hair and brown eyes.

GRETA NISSEN

After scoring a big hit in her first picture "The Beggar on Horseback," Greta Nissen has been sought for a variety of rôles in a number of screen productions. Dissatisfied with parts assigned to her she returned to the stage as a dancer only to be sought for pictures again. Born in Oslo, Norway, in 1906. Five feet four inches tall. Blonde hair and blue eyes.

ERNEST TORRENCE

A talented Scotch comedian, singer and character actor, Ernest Torrence played in musical comedy prior to his invasion of the motion-picture world. "Tol'able David" and "The Covered Wagon" are among the many notable pictures in which he has appeared. Born in Edinburgh, Scotland, in 1878. Six feet three inches tall. Black hair and eyes.

JOAN CRAWFORD

Joan Crawford was known as Lucille le Seur on the musical comedy stage during the early part of her professional dramatic career. When she later turned to the screen she added to her reputation as an actress. She appears to advantage in "Tramp, Tramp, Tramp," Harry Langdon's first feature-length picture. Born in Kansas City.

LEATRICE JOY

Leatrice Joy made her first dramatic appearance in a local film production in New Orleans. When the company failed she traveled with her family, finally settling in California, where she entered moving pictures. An excellent rôle is that of the Chinese lady in "Java Head." Born in New Orleans in 1897. Five feet three inches tall. Black hair and brown eyes.

Paramount

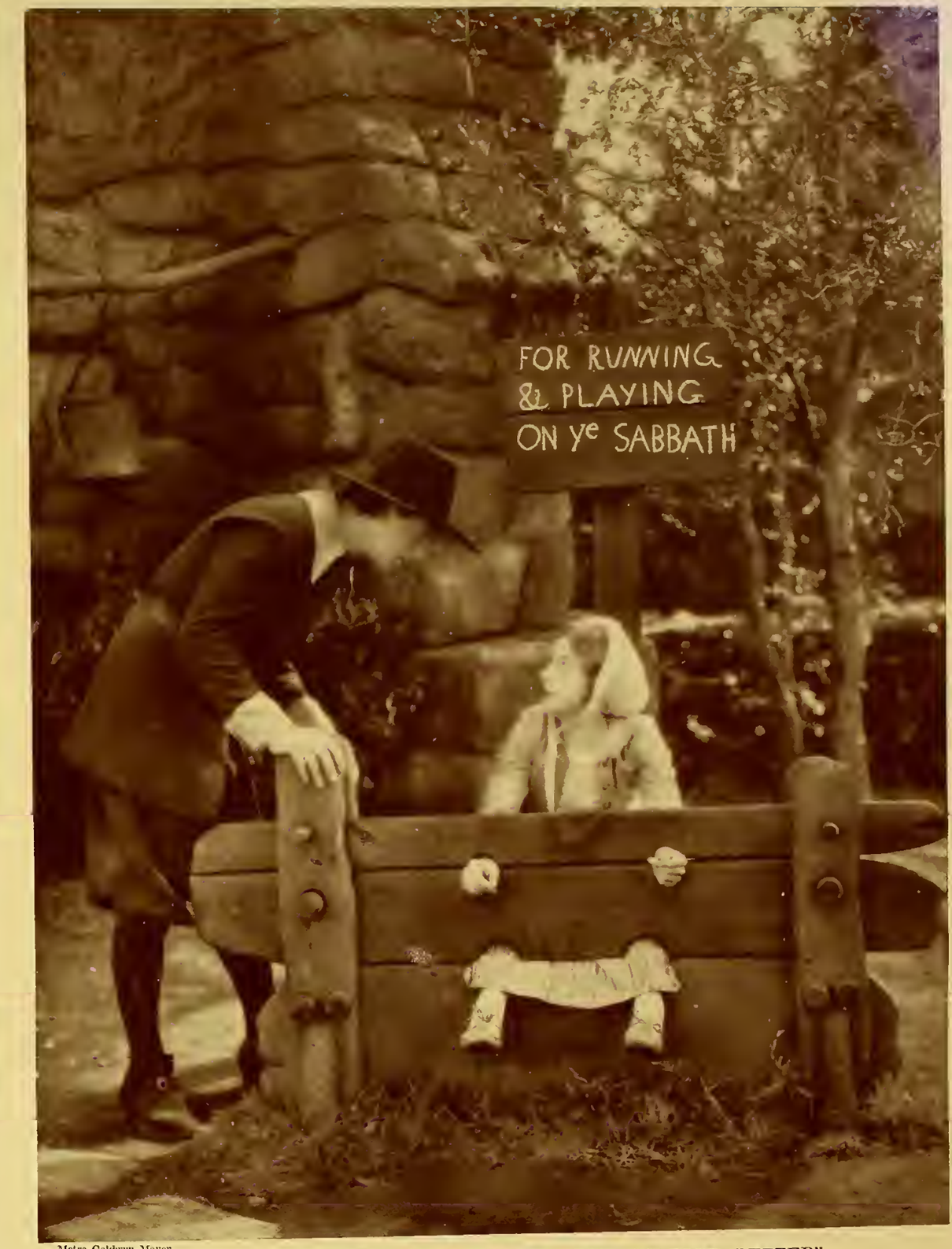
A BRIDGE OF THE BODIES OF SLAVES—"THE WANDERER"

"The Wanderer" is based on the story of the Prodigal Son. William Collier, Jr., has the title rôle. It is well acted and photographically beautiful. In the scene above, Ernest Torrence and Greta Nissen appear, one having the rôle of a tempter and the other of a temptress in the fortunes of the young prodigal.

Metro-Goldwyn-Mayer

FAR EASTERN GARDEN—"THE ROAD TO MANDALAY"

Lois Moran is effective as the daughter of Joe, a sinister, one-eyed wretch, who keeps a dive and accumulates money for her, he believes. Henry Walthall is the priest and Kamiyama Sojin is English Charlie Wing. Owen Moore is the young wastrel who reforms under the influence of love.



Metro-Goldwyn-Mayer

IN THE STOCKS FOR PUNISHMENT—"THE SCARLET LETTER"

A scene from a new film version of Hawthorne's classic, with Lillian Gish as Hester Prynne, Lars Hanson as the Reverend Dimmesdale, and Henry B. Walthall as the wronged and vindictive husband, Roger Prynne. The childhood scene here is a part of effectively produced atmosphere.

GRETA GARBO

One of the younger screen actresses, Greta Garbo has unusual personality which promises a brilliant career in moving pictures. She has a foreign, sophisticated type of charm adaptable to a large variety of rôles. She appeared in "The Story of Gosta Berlin," a Sweden-made picture, and in "The Torrent," an American picture from the Ibáñez story. Born in Stockholm, Sweden, in 1906. Five feet six inches tall. Golden hair and blue eyes.

OWEN MOORE

Just one year after his arrival here from Ireland, Owen Moore made his appearance on the stage as a juvenile star at the age of twelve. He played opposite Mary Pickford in the first pictures in which she was starred. For five years he was featured in comedy. A recent appearance is in "The Road to Mandalay." Five feet ten inches tall. Dark hair and eyes.

DOROTHY MACKAILL

The early appearance of Dorothy Mackaill in the Ziegfeld "Follies" was a natural result of her childhood experience in her father's dancing academy. Comedies were her first screen ventures. Later she played with John Barrymore in "Mighty Lak' a Rose." Born in Hull, England, in 1903. Five feet four inches tall. Blonde hair and hazel eyes.

WILLIAM BOYD

The exceptionally varied career of William Boyd includes such jobs as work in an orange packing house, grocer's boy, automobile salesman, and oil driller. He finally chose the cinema for a vocation and began as an extra man. He is featured player in "The Volga Boatman." Born in Cambridge, Ohio. Six feet one inch tall. Brown hair and blue eyes.

MARGUERITE DE LA MOTTE

Having studied with Pavlowa, Marguerite de la Motte first appeared as a dancer at the age of fifteen. Her initial screen rôle was a small one in a Fairbanks picture. She later played opposite this famous star himself. She first won recognition as Constance in "The Three Musketeers." Born in Duluth, Minn., in 1904. Five feet two inches tall. Light hair and hazel eyes.

First National

STARVING PEOPLE AT A FOOD STATION—"THE GREATER GLORY"

A play with a foreign setting on the World War and its consequences. Like Ingram's great war production, this one also utilizes the symbolism of the "Four Horsemen" described in Revelations—Conquest, War, Pestilence, Death. Unfortunately these fascinating symbolic pictures, done so well on the screen, are hard to obtain for other publication.

Warner

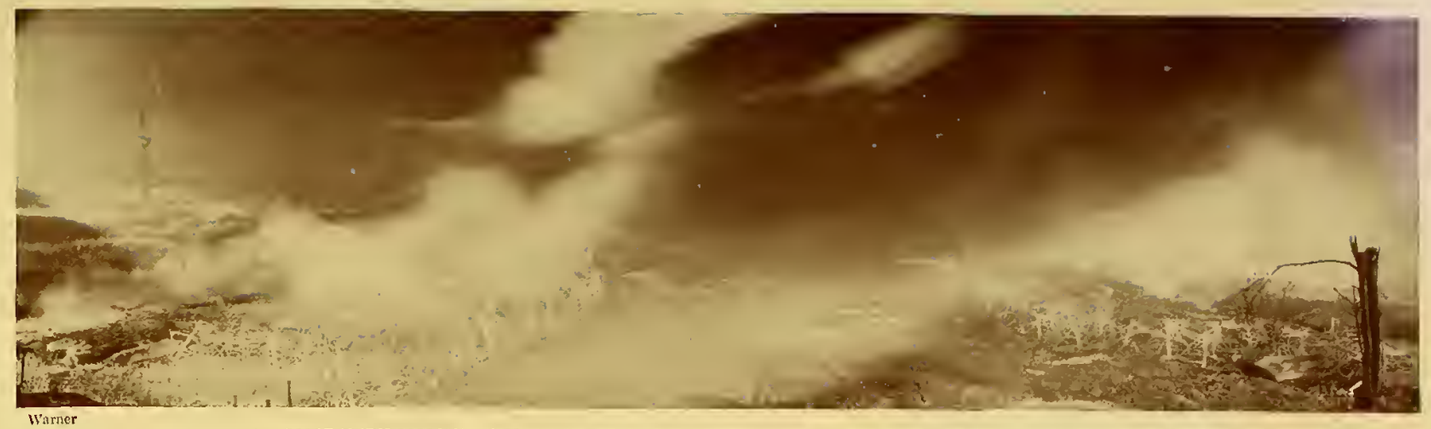
A PENALTY FOR RAGGING—"THE BETTER 'OLE"

Old Bill (Syd Chaplin) caught a spy, and the Sergeant and the Captain and even Alf claimed credit. Alf, at least, could be punished with a ducking.

Warner

ONE MAY BE BURIED ALIVE—"THE BETTER 'OLE"

This Syd Chaplin picture has innumerable stunts so surprising that one suspects Charlie's assistance. Still, Syd was star of "The Submarine Pirate" years ago.



Warner

A WILDERNESS OF BARBED WIRE AND GAS—"THE BETTER 'OLE"

Because a war play is accounted a comedy does not mean that it may not contain stirring portrayals of the most hideous aspects of war. Bombs and machine guns and poison gas and barbed wire beset Old Bill and his comrades as they did the heroes of war tragedies. And the three could be trusted to get into all kinds of plights and then escape.

Warner

THREE TOMMIES IN A 'OLE—"THE BETTER 'OLE"

To sit in the mud at night watching for a bomb from an airplane overhead—that seems to be the picture maker's ideal of terrible helplessness. If you remember, Captain Bruce Bairnsfather kept on drawing the ridiculous side of war's horrors.

JOHN GILBERT

John Gilbert became famous for his rôles in "The Big Parade," "The Merry Widow" and "La Bohême." Previous to that he had had a successful picture career, appearing with Mary Pickford in "Heart of the Hills" and in the title rôle of "The Count of Monte Cristo." Born in Logan, Utah, in 1895. Five feet eleven. Dark hair and eyes.

RENÉE ADORÉE

A charming French actress who began her career humbly with a circus. Popular as an interpretive dancer throughout Europe she came to America where she soon found her way into the motion pictures. Her success, opposite John Gilbert in "The Big Parade," is particularly noteworthy. Born in Lille, France, in 1901. She is a brunette.

ROBERT DEAN AGNEW

A promising young actor of the screen, Robert Agnew is in demand for modern society plays. He is known chiefly for his interpretation of youthful rôles and will be remembered in "Clarence," "Kick In" and "Seventeen." Born in Dayton, Kentucky, in 1899. Five feet eight inches tall. Dark brown hair and blue eyes.

SALLY O'NEIL

Virginia Noonan is the real name of this young actress for whom a mere chance meeting with Marshall Neilan secured a leading rôle in the screen production "Mike." With this successful start Sally O'Neil seems to be assured a brilliant future. Born in Bayonne, N. J., in 1908. Five feet two inches tall. Black hair and blue eyes.

FRANCIS X. BUSHMAN, JR.

A second generation in the movies! Francis X. Bushman, Jr. (Ralph E. Bushman), was born in Baltimore, Maryland, and educated at Staunton Military Academy and Baltimore Polytechnic Institute. After a brief experience in vaudeville, he turned to moving pictures, appearing, among other plays, in "Brown of Harvard." Height, six feet two; weight, 200 pounds; brown hair and dark blue eyes.

Metro-Goldwyn-Mayer

JIM APPERSON AMONG THE RECRUITS—"THE BIG PARADE"

The most vivid reproduction of war days yet screened. The story was written directly for pictures by Lawrence Stallings, ex-marine. Three soldiers, Jim Apperson, rich man's idle son; "Slim," a riveter, and "Bull," a bartender, adventure together. Bull and Slim are killed. Jim Apperson returns, having lost a leg.

Metro-Goldwyn-Mayer

GAS HINDERS THEIR ADVANCE—"THE BIG PARADE"

Shell-torn ground over which American soldiers must advance. Here the three buddies for the first time must put on gas masks in grim earnest. There is no attempt to glorify war nor to make our soldiers always heroes. They are alive, virile, real.

Metro-Goldwyn—Mayer

JIM APPERSON'S ANGER ON THE DEATH OF SLIM—"THE BIG PARADE"

Slim crept out from the shell-hole in which the three were sheltered and crawled to the German positions to silence a "baby cannon". He started back with two German helmets, but he never reached his buddies. Alarmed, they crept out in search of him and found him dying. Jim's unreasoning rage led him to make a lone attack of revenge, in which his mood changed before a dying enemy.

Metro-Goldwyn—Mayer

MELISANDE—"THE BIG PARADE"

Jim goes back to France and Melisande. Renée Adorée takes the part of this peasant girl and does some of her finest work.

FRANCIS X. BUSHMAN

Back in the earlier days of the movies, Francis X. Bushman enjoyed a popularity sometimes compared to that of Valentino in later years. They essayed Shakespeare in those times, and a creditable production of "Romeo and Juliet" had Bushman for Romeo and Beverly Bayne as Juliet. He returned to the screen as Messala in "Ben Hur." Five feet eleven inches tall. Brown hair and blue eyes.

ELEANOR BOARDMAN

The rapid rise of Eleanor Boardman testifies to her popularity with the screen public. Before her theatrical début she studied interior decorating and posed as a model for advertising artists. In 1926 she married King Vidor. Born in Philadelphia in 1898. Five feet six inches tall. Light hair and greenish-gray eyes.

THEODORE ROBERTS

Known everywhere now as "the grand old man of the movies," Theodore Roberts enjoyed a stage career over three times as long as his service as a film actor. On both stage and screen he played famous rôles which won him unstinted praise and popularity. As Moses in "The Ten Commandments" he will be long remembered. Born in San Francisco in 1861. Six feet tall. Gray hair and blue eyes.

BEBE DANIELS

A member of a theatrical family and herself a footlight performer from childhood days, Bebe Daniels progressed easily to leading parts on the screen. The first production in which she was featured as a star was "Why Change Your Wife?" From the release date of this picture her film success was assured. Born in Dallas, Tex., in 1901.

GLENN HUNTER

The story of Glenn Hunter's spectacular rise to fame is that of an ambitious but impecunious boy who actually slept on park benches while seeking a Broadway opening. His first outstanding success, seen both on the stage and screen, was "Merton of the Movies." Born in Highland Mills, N. Y., in 1897. Six feet tall. Blue eyes and brown hair.

Metro-Goldwyn

THE WELL NEAR THE CARPENTER'S SHOP—"BEN HUR"

On the way to the galleys, the Roman guards stop for drink by a well. They feel no special pity for the wretched slaves they drive to a horrible fate. Ben Hur tries to drink and is jerked away. As they pass the carpenter's shop, a hand holds a cup of water to his lips.

Metro-Goldwyn

SHIPS OF WAR ROWED BY SLAVES—"BEN HUR"

Ben Hur kept alive to revenge. In battle, the commander unshackled him. He saves the Roman after shipwreck.

Metro-Goldwyn

BEN HUR IN THE CHARIOT RACE—"BEN HUR"

The opportunity to revenge himself on the Roman friend who had betrayed him, Messala, comes in the chariot race.

THE FRIENDS OF BEN HUR SEE HIS VICTORY IN THE CHARIOT RACE—"BEN HUR"

Lew Wallace's story—"Ben Hur, A Tale of the Christ," published in 1880 and dramatized in 1899, was material of first quality for the screen. The production is reverent, but emphasizes the spectacular elements of the story. In this scene, the spectators watch Ben Hur overturn the chariot of his enemy and go on to victory. The central group contains Iras, the Egyptian (really the love of the Roman enemy), Esther (Ben Hur's betrothed), Simonides (guardian of his property), and the Arab chief who lent the horses.

ALICE TERRY

First coming into prominence as feminine lead in "The Four Horsemen," Alice Terry has steadily continued to hold her place. She has been featured chiefly in the productions of her husband, Rex Ingram. Born in Vincennes, Ind., in 1896. Five feet three inches tall. Auburn hair and gray eyes. Her blonde wig is only for the screen.

ANTONIO MORENO

A member of an old Spanish family, Moreno came to America seeking an opportunity on the stage. He received his first part with Maud Adams in "The Little Minister." After a number of years he was persuaded to try the films and is now popular in feature productions. Five feet ten inches tall. Light hair and blue eyes.

KATHLEEN KEY

A descendant of Francis Scott Key, author of the American National Anthem, Kathleen Key has demonstrated her dramatic talent in a number of popular screen productions. Her rôle in "Ben Hur" brought her into notice as a promising actress. Born in Buffalo, N. Y. Five feet six inches tall. Black hair and brown eyes.

IRENE RICH

With aspirations to become a motion-picture star, Irene Rich abandoned Buffalo for Hollywood. From the smallest "extra" she climbed to the coveted leads. Among her best parts are the Queen in "Rosita," Lady Windermere in "Lady Windermere's Fan" and the lead in "The Lost Lady." Born in Buffalo, N. Y. Five feet six inches tall. Brown eyes and curly brown hair.

THOMAS MEIGHAN

"Tommy" upset his father's plans for his becoming a doctor by joining a "Mistress Nell" company as an extra man. Audaciously he broke into the motion pictures, winning universal recognition from screen fans by his personality and skill as leading man. Born in Pittsburgh, Pa. Six feet tall. Black hair and brown eyes.

Metro-Goldwyn

A BOY'S CAREER IN THE BALANCE—"MARE NOSTRUM"

A war picture of the Mediterranean, made by Rex Ingram, who has abandoned Hollywood and has studios at Nice. The story is by Vicente Blasco Ibáñez. In it Alice Terry is a woman spy, finally shot in France. Antonio Moreno, who was born a Spaniard, plays opposite her as the Spanish captain, Ulysses Ferragut. Queer characters are employed for atmosphere, some of them rather tasteless, one of the best being the "Triton" (left), acted by Uni Apollon. The little Arab boy in whom the Ingrams are interested, Kada Abd el Kadu (center), is Ulysses Ferragut as a child. Alex Nova (right) has the part of his father, Don Esteban Ferragut, a man of the world who has decided to take his son away from his seafaring relatives and bring him up to the law. The Triton objects, and although the father carries out his purpose, Ulysses in manhood returns to follow the sea. He is persuaded by German agents, who misrepresent their purposes, to aid in their schemes for a submarine campaign in the Mediterranean. He falls in love with the woman. He is aghast when passenger vessels are torpedoed and when he learns from a rescued passenger that his own son's life was so lost. In the end a submarine destroys his own ship and Captain Ulysses Ferragut goes down with it. The play is distinguished by excellent photography, especially of scenes on the Mediterranean, in Italy and in Spain. It has also considerable of symbolism relating to the Ferraguts, the sea and Amphitrite. While hardly in the class with Ingram's masterpiece, "The Four Horsemen," it is worth while. It is an interesting development that, after several years of avoidance of war subjects, with the result that some first-rate pictures seemed to be in the discard, new photoplays are following the new trend in fiction and drama and choosing to reproduce the experiences of the World War. This may be due to a change in the emotional attitude of returned soldiers, who wished to forget, but now find it 'pleasant to remember this also.'

Producers Distributing Corp.

THE KAISER AND HIS SECRET SERVICE—"THREE FACES EAST"

This mystery play of the World War was a success on the legitimate stage some years ago. As a photoplay, it retains and in a measure accents the suspense and dramatic and emotional appeal that made it popular then. Jetta Goudal, graceful and a finished actress, comes from France. She plays the young woman who had the dangerous war part of a recognized agent of the German Secret Service and a member of the British Intelligence Corps at the same time, forced at last to kill the man she loves. In this scene she is presented to the Kaiser.

RONALD COLMAN

Ronald Colman, of Scotch ancestry, distingnished himself on the London stage before coming to America. He played opposite Lillian Gish in "The White Sister," with Constance Talmadge in "Her Sister from Paris," with Norma Talmadge in "Kiki," with Vilma Banky in "The Dark Angel," and in the title rôle of "Beau Geste." Five feet eight inches tall. Dark hair and eyes.

ALICE JOYCE

Once "the Vitagraph girl," and one of the best known of the earlier stars, Alice Joyce returned to the screen in "The Green Goddess," others of her later plays being "Dancing Mothers," "The Little French Girl," "Mannequin," and "Stella Dallas." Born in Kansas City, Mo., in 1890. Five feet seven inches tall. Brown hair and hazel eyes.

MILTON SILLS

While a student of philosophy in the University of Chicago, Milton Sills attained such popularity as a star of amateur theatricals that he accepted an offer to play stock immediately after his gradnation. From leading rôles in many notable Broadway productions he stepped into more widespread fame via the cinema. Born in Chicago in 1882. Six feet tall. Light hair and gray eyes.

MAY ALLISON

In the allegorical parts, Vanity and Beauty in the play "Everywoman," May Allison made her initial stage appearance. Her subsequent success in musical comedy was enhanced by her beautiful soprano voice. Like numerous others, she finally entered the broader field for her talents offered by the cinema. Born in Georgia in 1895. Five feet six inches tall. Golden hair and violet eyes.

DOROTHY PHILLIPS

Dorothy Gwendoline Strielle ran away from home to join a stock company and soon found herself established in a professional dramatic career as Dorothy Phillips. Among her pictures was "Heart of Humanity." As the wife of Alan Holubar, director, she left the screen to which she has returned since his death. Born in Baltimore, Md., in 1892. Five feet three inches tall. Brown hair and gray eyes.

Paramount

THE MYSTERY OF THE DEAD IN THE FORT—"BEAU GESTE"

Norman Trevor is the French officer who goes to the relief of a French African fort. Not an enemy is in sight within or without, but the men propped up in the embrasures are all dead. There is no one to explain, but the body of one of the officers is that of a man just killed. The story that explains the mystery is retold in a stirring picture.

Moving Pictures in Natural Colors

Some Methods and Achievements in Color Photography for the Screen

PROFESSOR TROLAND of the Psychology Department of Harvard University recently declared that moving pictures in color involve less of eyestrain for the observer than is occasioned by the ordinary black and white film. He says: "The more natural a picture is, it seems, the easier it is for the oculomotor system to make the images appear as they should. In black and white pictures, violent contrasts often have to be used to get the effect of depth and reality, and such contrasts tire the eyes. Colors, on the other hand, express contrasts in a harmless way and also improve the truthfulness of the pictures."

From the very beginning of moving-picture history some picture men and chemists began to experiment with films in color. Indeed, at first, some of the short films made for the Kinetoscope by the Kinetograph camera were hand-tinted before they were exhibited.

Color photography in still pictures has been achieved by various processes, none of which has yet reproduced fully the actual color values of nature. The reason for this is evident, for no film or plate coating has been devised that is equally sensitive to all colors. The general basis of such a process is found in the use of a separate film or plate for each color to be separately recorded, say, one for each of the three primary colors. Each film or plate records one of them and filters out the others. Thus on one would appear the landscape's red values; on another, the blue; on another, the yellow. (These are the ordinarily listed primary colors; in actual fact, red, green, and violet may be the colors employed.) These would be superimposed upon each other in printing. It is simpler to use two colors, complementary to each other, as an orange-red and a blue-green.

Edward R. Turner, an Englishman, experimenting with color photography for moving pictures, obtained a British patent in 1899, issued to Lee & Turner. Charles Urban, a British pioneer in the cinema, who had been representing the Edison interests in Great Britain, became interested in the process and bought out Lee. Turner died in 1902, and Urban found one J. Albert Smith to continue the experiments. The Turner experiments were made with a three-color process, and one essential to perfect results was the difficult necessity of obtaining three perfectly matched lenses. Urban and Smith resorted to a two-color process, and succeeded in July, 1906. They named their method Kinemacolor. Their results were shown in London in May, 1908, and opened in a theatre on February 26, 1909.

In the United States, difficulties arose through the hostility of the great companies producing pictures in black and white, who feared resulting business disturbance from any too great interest in color films. Kinemacolor was very successful in Europe, one of its most remarkable and popular productions being the films made from the visit of King George and Queen Mary to India and the Delhi Durbar.

JULANNE JOHNSTON IN "THE VISION"

An interesting Kinemacolor film covered phases of the construction of the Panama Canal.

Kinemacolor finally lost its patent rights through a mere technical omission in the application, a result which permitted others to base their processes upon this one.

The French also made color pictures: Gaumont produced one here in 1912. In fact, European countries in general have displayed considerable interest in the development of colored moving pictures, in contrast to the coolness in the United States toward them.

Prizma is another color process to meet with a considerable success. This also is a two-color process, the color being in the films themselves, whereas, in Kinemacolor, a special machine provided with filters for the light rays is employed. A good many short pictures on outdoor life have been made by this process. Their most ambitious play was "The Glorious Adventure," filmed in England, with the famous beauty, Lady Diana Manners, as star.

Special short subjects have been among the things to which color is especially adapted. Romance Pictures (for Educational Films) make use of the Technicolor process for a series based on famous paintings. The first of these to be issued was "The Vision," suggested by the painting entitled "Speak! Speak!" by Sir John Millais and in the National Gallery in London. Another is suggested by Gainsborough's "Blue Boy," now owned in California.

Two successful long films that employed the Technicolor process are "The Wanderer of the Wasteland" and Douglas Fairbanks' "The Black Pirate." A considerable part of the artistic success achieved by these later pictures is due to the good taste that has compelled moderation in the use of glaring color. Softer tones have changed the results from crudity to artistry.

Some important pictures, notably "The Ten Commandments," employ color for a part of their scenes. Hand tinting is still employed for certain types of pictures.

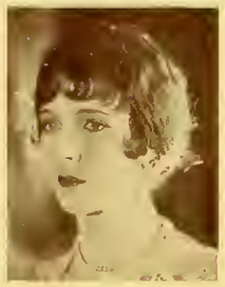
The Technicolor process is to some extent secret. It involves a special lens to break up color and record green values on one film and red values on another. The two positive prints made from these are cemented together, back to back, thus insuring that there will be no change in register while in the projector. These special features practically do away with the color fringes that were such a detriment to many former attempts. When the two prints have been cemented, each side is dyed by a floating process that enables one side to pick up the right quality of red and, when the cemented films are turned over, lets the other side pick up the right quality of green.

In all color films there must be special care in projection. This is true also of Technicolor, which is printed on both sides and is thicker than ordinary film.

C. W. TAYLOR.

DOUGLAS FAIRBANKS

A military academy, a school of mines, Harvard, Wall Street, the stage—these were among the early stopping places in the Fairbanks career. His later pictures are characterized by artistry and include "The Three Musketeers," "Robin Hood," "The Thief of Bagdad," and "The Black Pirate." Born in Denver, Colo., 1883.



JULANNE JOHNSTON

Julanne Johnston is a dancer who formerly appeared with Ruth St. Denis in vaudeville as one of the Denishawn dancers. For two seasons she played at the Hollywood Community Theatre and her success in occasional screen rôles caused Douglas Fairbanks to choose her for his leading woman in "The Thief of Bagdad." Born in Indianapolis. Five feet six inches tall. Brown hair and gray eyes.

DOUGLAS FAIRBANKS, Jr.

Apparently dramatic talent has descended from father to son, and Douglas, Jr., may yet be an attraction of stellar rank. He is a student of painting and sculpture and, like his father, an able athlete. He appears to advantage in the recent production, "Stella Dallas." Born in New York in 1910. Blue eyes and light hair.

BILLIE DOVE

When Billie Dove was fourteen she was acclaimed by American artists one of the most beautiful girls in the country. Later she deserted the "Follies" for moving pictures and was starred in "Youth to Youth." In the beautiful color picture, "The Black Pirate," she is leading woman. Born in New York in 1900. Dark hair and eyes.

PHILO McCULLOUGH

Philo McCullough is a villain type of actor whose screen appearances have been to a considerable extent in Western pictures. Popular among these productions are "Winds of Chance," "The Calgary Stampede," "Chip of the Flying U." He also was cast in "Ben Hur." Born in San Bredo, Cal. Six feet tall. Light hair and blue eyes.

United Artists

TRIED AND CONDEMNED, THE LEADER WALKS THE PLANK—"THE BLACK PIRATE"

In this beautiful colored film, Douglas Fairbanks is the Black Pirate. He is caught in an attempt to set their lady prisoner ashore, is condemned to death by walking the plank, and the sentence is put into execution. Although the pirates watch the water long after he sinks, he manages to escape unseen, and returns with men to the rescue of the lady and revenge on the pirates.

United Artists

THE PIRATES DISPUTE A FAIR PRIZE—"THE BLACK PIRATE"

Sam de Grasse (left) has here the attractive part of the chief villain among the pirates that came to acknowledge the leadership of the Black Pirate. The skill of their chief has brought them plunder and the other prize of a very lovely lady, whose possession is immediately disputed. The delicate beauty of Billie Dove is well chosen for strong contrast to the hardened though picturesque countenances around her. This terrible group finally agree to settle their claims by drawing lots, and, of course, the most villainous of their number wins the right to the lady. Of course, Douglas Fairbanks, as the Black Pirate, having brought beauty into such distress through his piratical capture of a ship single-handed, must now devise means of achieving her rescue, which he does, first, by pointing out the desirability of the ransom that might be demanded for their prisoners, and that she is their most valuable hostage. This gains time, but the machinations of the disappointed pirate lead to his trial and apparent death. But they forgot that a pirate who could take a vessel single-handed would be quite unlikely to stay dead. He returns with followers to achieve an equally picturesque victory over the pirate ship. This picture is one of the most artistic films yet produced in colors. The directors avoided all temptation to use red lavishly, with the result that realism and beauty were both served. The Technicolor process was the one employed, and the real success of such films as this and "The Wanderer of the Wasteland" give assurance that color will be more frequently and better employed in romantic films, but with especial selection for suitability for such production. In the Orient, most people understand the effective use of color. The Kinemacolor picture of the coronation of George V and Queen Mary as Emperor and Empress of India, of their progress through India and of the Delhi Durbar, was fortunate in having to deal with a region of developed color taste, with scenes and properties that were neither garish nor crude. In a picture like that which showed the digging of the Panama Canal, there was little temptation to over-stress color values. In outdoor scenes, too, there is wide choice of subjects and settings, and nature can usually be trusted to do fairly well in color schemes and to please the most critical spectators. When it comes to people, one judges more as in actual life, and not as is usual for pictures. Contrasts are much easier expressed in color than in black and white, and both delicately tinted cheeks and swarthy pirate tan are attractive.

Warner

A CHINESE PIRATE—"THE SEA BEAST"

Piracy is picturesque, partly because of the strangely assorted villains of all races that foregather to share its spoils. This talented actor appears also in "The Thief of Bagdad."

HAROLD LLOYD

Dramatic talent, ambition and financial need contributed to Lloyd's success. His full-length comedies are among the most popular on the screen. His "specs," adopted after the "Lonesome Luke" pictures, are worn only before the camera. Born in Burchard, Nebraska, in 1893. Five feet nine inches tall. Dark hair and blue eyes.

DORIS KENYON

Ambitious for grand opera, Dorris Kenyon attracted attention while singing in a church choir and was at once recruited for the Victor Herbert operetta, "Princess Pat." Following this success, she continued in stage work, later appearing on the screen. She divides her time between careers. Born in Syracuse, New York, in 1897. Five feet six inches tall. Brown hair and gray eyes.

JOSEPH SCHILDKRAUT

Joseph Schildkraut achieved an enviable reputation on the stage before he was attracted to pictures. His film début was in Griffith's "Orphans of the Storm." Later he played opposite Norma Talmadge in "The Song of Love." Born in Vienna, Austria, in 1896. Five feet eleven inches tall. Black hair and brown eyes.

GILDA GRAY

As Mary Michalski, Gilda Gray grew up in Milwaukee and danced her way to fame. Her career began in local cabarets, from which she gradnated to Chicago, then to the "Follies" and New York. Soon motion-picture producers sought her. Her first small screen part was in "Lawful Larceny"; later she was starred in "Aloma of the South Seas." Born in Poland.

DOUGLAS MacLEAN

Douglas MacLean, studying at the American Academy of Dramatic Arts, attracted the attention of Maude Adams, with whom he appeared in Barrie plays. He was co-starred with Doris May in "23½ Hours' Leave" and later starred. Among his popular pictures are "The Hottentot" and "Going Up." Born in Philadelphia. Five feet nine inches tall. Brown hair and blue eyes.

Paramount

A SEA FIGHT—"OLD IRONSIDES"

"There's your enemy, two points to starboard!" Johnnie Walker has the rôle of the gallant Stephen Decatur, thrilled at giving the order for beginning battle.

Paramount

TEMPTATION—"SORROWS OF SATAN"

At right is Prince Lucio de Rinanez (Satan), enacted by Adolphe Menjou. He tempts Geoffrey Tempest (Ricardo Cortez).

Metro-Goldwyn

HYPNOTISM—"THE MAGICIAN"

The mad dabbler in magic (Paul Wegener) finds it easy to control this young woman artist (Alice Terry) by recourse to mesmerism.

European Contributions to the Screen

Pictures That Have Interested Other Countries Than Those in Which They Originated

IN COMPARISON with the number of films produced in America each year, the number of European films shown in this country is trifling, but this handful of photoplays has a way of walking off with a goodly share of favorable notice from critics and from discriminating picture fans. This year (1926), for instance, "Variety" is attracting much attention. Not everyone likes it; but it has made people think—and talk. "The Cabinet of Dr. Caligari" (exhibited in New York in 1921) was extremely unpopular in many quarters, but to this day almost no one would draw up a list of the ten most significant pictures ever made without including "Caligari."

The first European pictures shown in America go back almost to the beginning of the motion picture. Thirty years ago the Lumière brothers in France and other French houses were doing work similar to that being carried out here by Jenkins, Armat, Edison, and other pioneers in American pictures in perfecting the equipment that made possible photographs that bore the illusion of motion and their projection to the screen. France came to the front in the motion-picture field at an early period, and such companies as Gaumont, Eclair, Melies, Pathé Frères, and other French firms became highly important in the industry the world over. Their productions were popular in America and were distributed in this country by the General Film Company, which included Edison, Kalem, Lubin, and other early American firms. At that time, not only did French films play a large part on American screens, but French experts came here to supervise the erection of some of the earliest studios, such as the Eclair studio, still standing at Fort Lee, N J.; a considerable part of the film used here was made by Pathé in France, and no little part of the studio equipment originated overseas.

All of this was in the days when pictures were very short, sometimes several subjects on one reel. Some of them were hand-colored, and many of them consisted of trick photography and fantastic novelties.

Shortly before the World War a few daring souls began to believe that audiences would sit through a longer screen story, and the one and two-reel limits were exceeded. This development brought Italy to the front, since conditions in Italy were then particularly favorable to the historical spectacle. To this day practically all of the pictures which have succeeded in ten or twelve reels have been historical or spectacular in nature, direct lineal descendants of those first Italian photodramas—"Cabiria," "Quo Vadis," "Satan," —which brought the beginning of the era of pictures shown in regular theatres at two-dollar prices.

The American industry began to expand along this line at about the same time, D. W. Griffith leading the way with his "Battle of the Sexes," "Judith of Bethulia," and, later, "The Birth of a Nation."

Then came the World War, bringing European production to a standstill. American producers were left in full possession of the field, and the financial prosperity brought to this country hy the war wrought great changes. Better theatres appeared, and large sums of money were spent on production. Countries outside the war zone looked to us for films to replace the European supply so suddenly cut off. Picturc making became a recognized craft, with definite methods and systems. Europe, on the other hand, virtually ceased production; European pictures disappeared from American screens and foreign stars who had become popular here were forgotten.

With the end of the war, European producers, handicapped by inadequate finances, began to resume work and looked with hungry eyes at the rich American market. In the meantime, however, American producers had had five years of technical advancement while European technique remained at a standstill, so that most foreign films were utterly unsuited for showing here.

The first indication that European films might again find a place in this country came with the release of "Passion," filmed in Germany as "Madame du Barry," and first shown here in 1920. First National had bought this as one of a group of three pictures some time before at a ridiculously low price, but had hesitated to release a picture known to be "Made in Germany." "Passion" was shown at the Capitol Theatre in New York and created a furore. Remarkable attendance records were established, and critics and public alike acclaimed two of its players, of whom they were to hear much more—Pola Negri and Emil Jannings. Its director, Ernst Lubitsch, was likewise to become a leading figure in American film affairs.

"Passion" was not so radical in technique as some of the importations which followed, but it is important as the first of a series of historical photodramas from Germany remarkable for their objective recreation of bygone periods and their vivid realism. It enjoyed a fair commercial success in most quarters. The two other pictures in the group were afterward released. These were "One Arabian Night," based upon "Sumurun," and "Gypsy Blood," a version of "Carmen." "One Arabian Night" disclosed several pantomimic performances, while "Gypsy Blood" brought Pola Negri again to American screens in the most faithful conception of Carmen ever played on stage or screen.

These pictures, however, disclosed little that was new or startling, and it was not until the spring of 1921, with the showing of "The Cabinet of Dr. Caligari," that the American public suddenly realized that American pictures were utilizing but a fraction of the possibilities of the art. "Caligari" is commonly thought of as a "cubist" or "futurist" picture, but this is not the most significant point. "Caligari" was the first instance in which a story was told in motion pictures as seen through the eyes and in the mind of one of the characters. The distorted settings were a reflection in the diseased mind of the chief character, and the entire story was of a distinctively subjective character.

Other European productions, mainly German, followed in rapid succession. Many of them were old—some of them pre-war—and while they disclosed excellent acting and sure direction, there was little that was new or startling in them. An exception to this was "The Golem," based upon an old Jewish legend, which was an excellent example of expressionistic technique, in which the settings were made to help tell the story. Its commercial success was limited to cities with a large Jewish population.

Several good films appeared during this period. "Deception," the story of Anne Boleyn and Henry VIII, was an excellent, straightforward historical picture. "Othello," with Jannings as the Moor, was done with scrupulous care, but proved tedious, and was not shown outside of New York. "The Loves of Pharaoh," also with Jannings, brought to the screen a period in Egyptian history.

While these pictures enjoyed a limited success throughout the country at large, American producers, directors, and actors became alarmed at the "German invasion," and Congress was asked to place a prohibitive tariff on films. The tax finally set was not serious, but the importation of pic-

tures ceased from natural causes. Within a short period of time the small number of pictures suitable for showing here, out of all those made in Europe over a period of many years, had been exhausted. The great mass of the picture-going public did not take kindly to them, on the whole, and it became increasingly difficult to obtain distribution of a European film here. Thus the "European menace" ended almost as suddenly as it had come. The outstanding players and directors connected with the more successful pictures were signed up by American companies, and European firms were forced to develop new talent. The period of deflation embarrassed European producers, who found it difficult to finance large pictures without the assurance of revenue from the American market—and that assurance was not forthcoming.

European companies, however, had had their taste of American success and craved more of it. Emboldened by the reception of "Caligari" and "Passion," the Ufa Company of Berlin laid ambitious plans to capture the American market with a series of lavish productions. The first of these to reach the United States was "Siegfried," based upon the Nibelungen legends. This picture, produced by Fritz Lang after lengthy preparation and research, was a monumental work.

From an artistic point of view it made no compromise with conventional "movie" standards and faithfully preserved the spirit and content of early legends. It was presented in New York with a Wagnerian orchestral score, and at the Eastman Theatre in Rochester, but to date it has not been shown generally. An understanding of the Nibelungen tales is necessary to a full appreciation of it, and its general appeal is limited.

Wider general attention on the part of press and public was attracted by "The Last Laugh," produced by the same company and released throughout the United States. "The Last Laugh" brought together Emil Jannings, one of the world's outstanding character actors; Karl Mayer, coauthor of "Caligari"; Carl Freund, a genius of the camera, and F. W. Murnau, one of the most intelligent of screen directors. This simple tale of an old man whose life was wrapped up in his doorman's uniform and the grandeur which it symbolized, and who, with the loss of his brass buttons, was reduced to "the least of men," did not achieve any considerable popular success here (nor, indeed, in Europe), but it was widely discussed and had a good deal of effect on the entire technique of picture making.

"The Last Laugh" told its story without subtitles, although the version released to the smaller cities and towns in America had titles inserted in it. There was no love interest, no complicated plot—merely a simple thread of story, developed with abundant detail and rich characterization, told in genuine motion-picture language, through pantomime, expression, and camera technique. The "free camera" was introduced on a considerable scale for the first time, this being the use of a camera which can be moved about and among the players, bringing it nearer the functioning of the human eye than the camera fixed upon a tripod which can be moved but little.

Another picture which should be mentioned in connection with this is "Crainquebille" (usually called "Bill" when exhibited in America), a French production. This was cut to rather short length here, but was likewise a remarkable character study of an old man, based upon an Anatole France story. Although less radical in technique than "The Last Laugh," it introduced superlative acting and characterization—in these respects this short French film can hardly find an equal.

German companies spent considerable sums producing pictures which they hoped to sell in America. They failed of this, and lost large amounts of money. At the beginning of 1926 Ufa was compelled to borrow $4,000,000 of two leading American firms, relinquishing a large share of the control of the company, but obtaining American distribution of a limited number of their pictures. The first of these to be shown under the new management, and the first to combine artistic success with fair commercial success, was "Variety." Here the technical developments foreshadowed in "The Last Laugh" materialized fully. "Variety" is typical of the best in European production. Its story is a simple one, free from the complications and sub-plots characteristic of American stories. It is almost pure *motion picture*—that is, the camera is used as a story-telling instrument and not merely as a recording instrument for action staged after the manner of the spoken drama or the novel. Action, motion, rhythm, pattern—the things that are essentially of the screen—figure largely, and the conventions of the stage and the novel are ignored. Each scene is photographed in such manner that the camera tells the story and reinforces the action.

For reasons involving censorship and the American attitude toward certain situations, the version shown in the smaller cities of the United States has been changed in motivation and plot, but the marvelous camera effects remain. "Variety" will be seen at second-hand in a hundred American productions of the coming year. Its influence is already perceptible.

Shortly after "Variety" came "The Waltz Dream," an intelligent adaptation of a light opera to the screen. More significant are two German pictures due to be shown during the season of 1926-1927. One is "Faust," with Jannings as Mephistopheles, upon which its producers have been working for a number of years. It brings into play every artifice of camera technique and staging, and represents one of the most ambitious themes yet screened. "Metropolis," the other, is a fantastic conception of what the modern city will be at the beginning of the next century. Machinery, weird inventions, labor troubles—these figure largely in this imaginative spectacle.

Although they have never enjoyed any degree of representation in America, mention must be made of the Swedish and Danish films, some of which take rank among the outstanding artistic triumphs of screen story telling. Their themes have been characterized by a primitive love of the sea and the soil, stern reality, a tinge of mysticism, and powerful character drawing—expressed in terms of pure motion picture. "The Stroke of Midnight" was virtually the only one to be shown here, but the American industry has reached out for such Scandinavian directors as Seastrom, Stiller, Gade and Christiansen, who have brought the Viking influence to bear on Hollywood production.

From Russia in the summer of 1926 came a picture hailed as one of the most remarkably realistic screen stories yet filmed, "Potemkin," which has been barred in several European countries for political reasons and may be kept from general distribution in America on the same grounds. The picture is unique in that it is not fiction, but a detailed reproduction of the revolt on the cruiser "Potemkin" in 1905, staged so convincingly that it rings true as a news weekly. It is highly unusual in acting, direction, and photography. Even though it is not widely shown here, its influence will be felt through private showings, and its director, Isenstein, will come to America to make one picture.

England, for many years dormant as a producing center, is showing renewed vitality and has sent "Nell Gwyn," with "London" and "Madam Pompadour" to follow from the same company. France is extremely active, but is producing mainly for her own consumption. A large picture, "The Miracle of the Wolves," was exhibited here, but not generally. An expressionistic production, "L'inhumaine?" has been shown at special performances and is interesting mainly because of novel settings and technique. "Michael Strogoff," from the Jules Verne story, is another French play for American distribution. "Les Misérables" will bring a French interpretation of the great Victor Hugo novel.

During 1926 there has been considerable advancement in a few cities in the movement to create a patronage for unusual films not suitable for showing generally. To this end there have been formed groups with the purpose of providing special showings of artistic films of limited appeal. This has resulted in the revival of excellent foreign and domestic pictures and the exhibition of others not elsewhere shown, such as "Shattered," "Waxworks," and the like.

In summing up European pictures, it may be said they lack the tempo and "snap" popular in America; but many of them represent a sincere striving after artistic ideals. They have brought a high type of acting and directing to the screen; their stories are fitted to the peculiar requirements of the motion picture and are told in an original technique rather than in form suggested by the spoken play and the novel.

LARS MOEN, *Motion Picture News.*

Paramount

HENRY VIII AND ANNE BOLEYN—"DECEPTION"

Emil Jannings, one of the most remarkable of all film character actors, is Henry VIII of England, holding the hand of Anne Boleyn and declaring that she must be Queen of England.

First National

THE BEAUTIFUL SLAVE GIRL—"ONE ARABIAN NIGHT"

This version of "Sumerun" was chiefly remarkable for Pola Negri's vivid portrayal of the slave girl, purchased for a rich man's harem, where her presence brought about the death of her owner and his son and made possible the romance of "Sumerun."

First National

CARMEN IS ARRESTED—"GYPSY BLOOD"

This is Pola Negri's most perfect part. She is the real Carmen. The picture represents her, angry and sullen, at the moment of her arrest after the quarrel in the cigarette factory. The soldier later becomes her lover.

EMIL JANNINGS

Emil Jannings, a distinguished actor of the German stage, is recognized as one of the greatest character actors in moving pictures. "Passion," "Deception," "Othello," "Peter the Great," "The Last Laugh" and "Variety" are some of the famous photoplays which demonstrate his superb talent. Born in Brooklyn, he was taken to Germany when but a child.

LYA DE PUTTI

Lya de Putti's seductive personality and dramatic talent were demonstrated in "Variety." Before entering pictures, she was a dancer in the Winter Garden ballet in Berlin. Since coming to the United States she has appeared in "The Prince of Sinners" and in Griffith's "The Sorrows of Satan." Born in Budapest in 1904. Five feet two inches tall. Black hair and eyes.

RUDOLPH SCHILDKRAUT

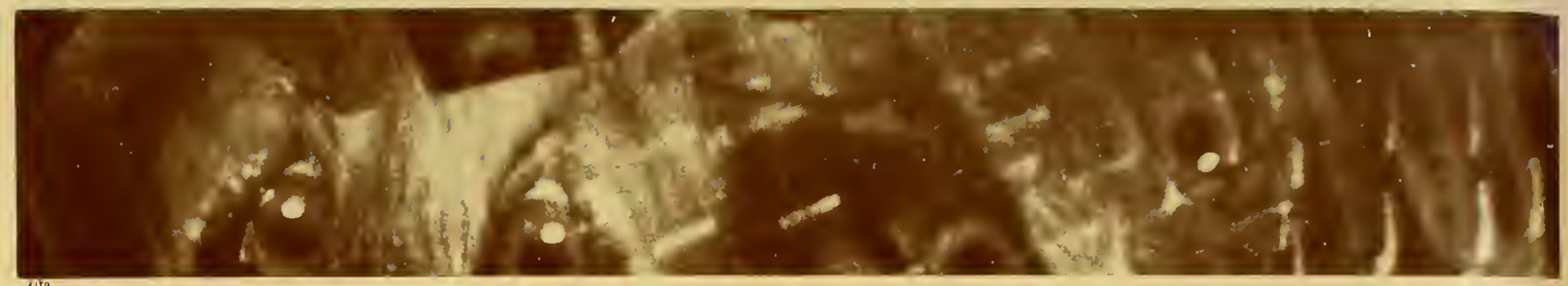
Famous in Europe and America for his achievements on the stage, Rudolph Schildkraut is also a talented screen actor and made several pictures in Germany before coming to the United States. His American pictures include "His People," a character study, and "Young April," in which he appears with his son Joseph. Born in Constantinople in 1865.

POLA NEGRI

This unusual artist became famous in the United States with the exhibition of three German-made pictures—"Passion" (Du Barry), "One Arabian Night" (Sumurun) and "Gypsy Blood" (Carmen). Among her American pictures are "The Spanish Dancer," "Forbidden Paradise" and "Good and Naughty." Born in Yanowa, Poland, in 1897. Five feet six inches tall. Black hair and gray eyes.

WARWICK WARD

American appreciation of this English actor is largely based on his appearance as the 'other man' or third angle of the triangle in the plot of "Variety," which has proved the most profitable and popular of the German films exhibited in America. Ward is of opposite type to Jannings, being tall, slender, and of sharply cut profile. Medium hair and complexion.



Ufa

THE ACROBAT FEELS THE EYES OF THE CROWD BELOW—"VARIETY"

This great German photoplay, with Emil Jannings, was successful on Broadway, for it does not fail, as so many foreign plays do, in entertainment value for the masses. Like "The Last Laugh," it gives the spectator the point of view of the actor.

Ufa

OPERA GLASSES AND WHAT THEY SHOW—"VARIETY"

The catcher (Emil Jannings) learned of the affair between the chief trapeze performer and the woman. What an opportunity for revenge during the act! The spectator appreciates the use of the free camera and varied photographic angles.

THE PUSHCART MAN—"BILL"

Were an award given for the best-done character part, the prize might go to Maurice de Feraude of the Comédie Française for "Bill."

JAIL NOT SO BAD—"BILL"

Sent to jail for two weeks because he said something rude to a policeman, Bill found it rather agreeable, but worried about his cart.

RESCUED BY A NEWSBOY—"BILL"

Ruined by the loss of his cart, Bill drank, then starved, then tried to die by drowning. He was prevented by a little newsboy who had established himself in a corner of a warehouse.

Uta

AN IMPRESSIVE UNIFORM—"THE LAST LAUGH"

Emil Jannings has the part of the doorman who wears a fine uniform and stands outside the door of the Atlantic Hotel to aid guests on their arrival and their departure. He wears the uniform home and is an impressive sight to the families in the block and to their children.

GABRIEL GABRIO

This distinguished French actor appears in the spectacular production of Victor Hugo's most famous story, "Les Misérables," a picture made abroad by Films de France. Gabrio's versatility and virile personality are well adapted to the rôle of Jean Valjean, the strong-bodied, great-minded and great-souled ex-convict who counts it nothing to sacrifice himself for those he loves.

JETTA GOUDAL

Well-known on the European stage, Jetta Goudal came to America as an established actress, talented and charming. After successful Broadway appearances she turned to moving pictures and won new laurels. As the Oriental servant in "The Green Goddess" and as a spy in "Three Faces East" she makes her characterizations remembered. Born in Versailles, France, in 1901. Black hair and green eyes.

PAUL WEGENER

This famous German actor has been favorably known in the United States since that unusual picture "The Golem" was exhibited here. In it he had the rôle of the mechanical giant. More recently he appears in Rex Ingram's picture called "The Magician," where again he has the title rôle, this time representing a sinister individual who practices hypnotism and magic.

VILMA BANKY

Vilma Banky is a Hungarian actress whose screen work in this country has demonstrated her talents as well as her exceptional beauty. Her first picture in the United States was "The Dark Angel." She played with Rudolph Valentino in "The Son of the Sheik." Born in Budapest, Hungary, in 1903. Five feet six inches tall. Blonde hair and blue eyes.

IVAN PETROVICH

An experienced Russian actor, Ivan Petrovich has interested Rex Ingram, now making pictures at Nice, on the Mediterranean. Petrovich appears in "The Magician," as leading man opposite Alice Terry, and singularly enough, represents with much realism the part of a famous young American surgeon in France. Medium height and complexion.

Ufa

HIS DOOM PRONOUNCED—"THE LAST LAUGH"

He is growing old and is assigned to clean the washroom, while a younger man will take his place at the door. It is an overwhelming blow. The watchman tries to comfort him.

Ufa

A SAD LUNCH

However, a rich Mexican willed his fortune to the person in whose arms he should die, and the doorman inherited.

Ufa

WIFE AND DAUGHTER KNOW—"THE LAST LAUGH"

Although he hid his uniform and put it on to go home, the doorman's wife and married daughter learn that he has become only a cleaner, and this is the way they take the disgrace.

Ufa

A HOTEL GUEST

The former doorman wines and dines his friend, the watchman, and distributes money to the needy.

Famous Players-Lasky

THE CZAR RETURNS TO CONFOUND THE CONSPIRATORS—"PETER THE GREAT"

An interesting historical picture in which Emil Jannings is Peter the Great, mighty empire builder of Russia. After the Czar's victory over the Swedes, which gave his country a western outlook and access to the Baltic, his estranged wife and son conspired with church prelates to bring about his death. He lets his death be reported, and then appears at the coronation of his son. Settings and costumes are designed with the thoroughness that characterizes German historical pictures.

JOBYNA RALSTON

At first ambitious to teach school, Jobyna Ralston later decided to become an actress. Ned Wayburn discovered her in a dramatic school in New York and she soon made her initial appearance in "Two Little Girls in Blue." After several small screen rôles she became leading woman for Harold Lloyd. Born in Tennessee in 1904.

NOAH BEERY

Previous to his stage career, Noah Beery was a farmer. His excellent baritone voice and natural dramatic ability gave him his first professional engagement. A famous screen villain and character actor, one of his best rôles is Sergeant Lejanne in "Beau Geste." Born in Kansas City in 1884. Six feet one inch tall. Brown hair and blue eyes.

ESTELLE TAYLOR

From minor engagements on the stage Estelle Taylor has progressed to featured rôles in screen productions. "The Ten Commandments," "Dorothy Vernon of Haddon Hall" and "Don Juan" are among the important pictures in which she has appeared. Born in Wilmington, Delaware, in 1900. Five feet four inches tall. Brown hair and eyes.

GEORGE WALSH

An all-round athlete, George Walsh has frequently demonstrated his athletic ability on the silver screen. He was studying law when he decided to become a cinema actor and made his début in the Griffith production, "Intolerance." He plays Don César de Bazan in "Rosita." Born in New York in 1892. Five feet eleven inches tall. Brown hair and eyes.

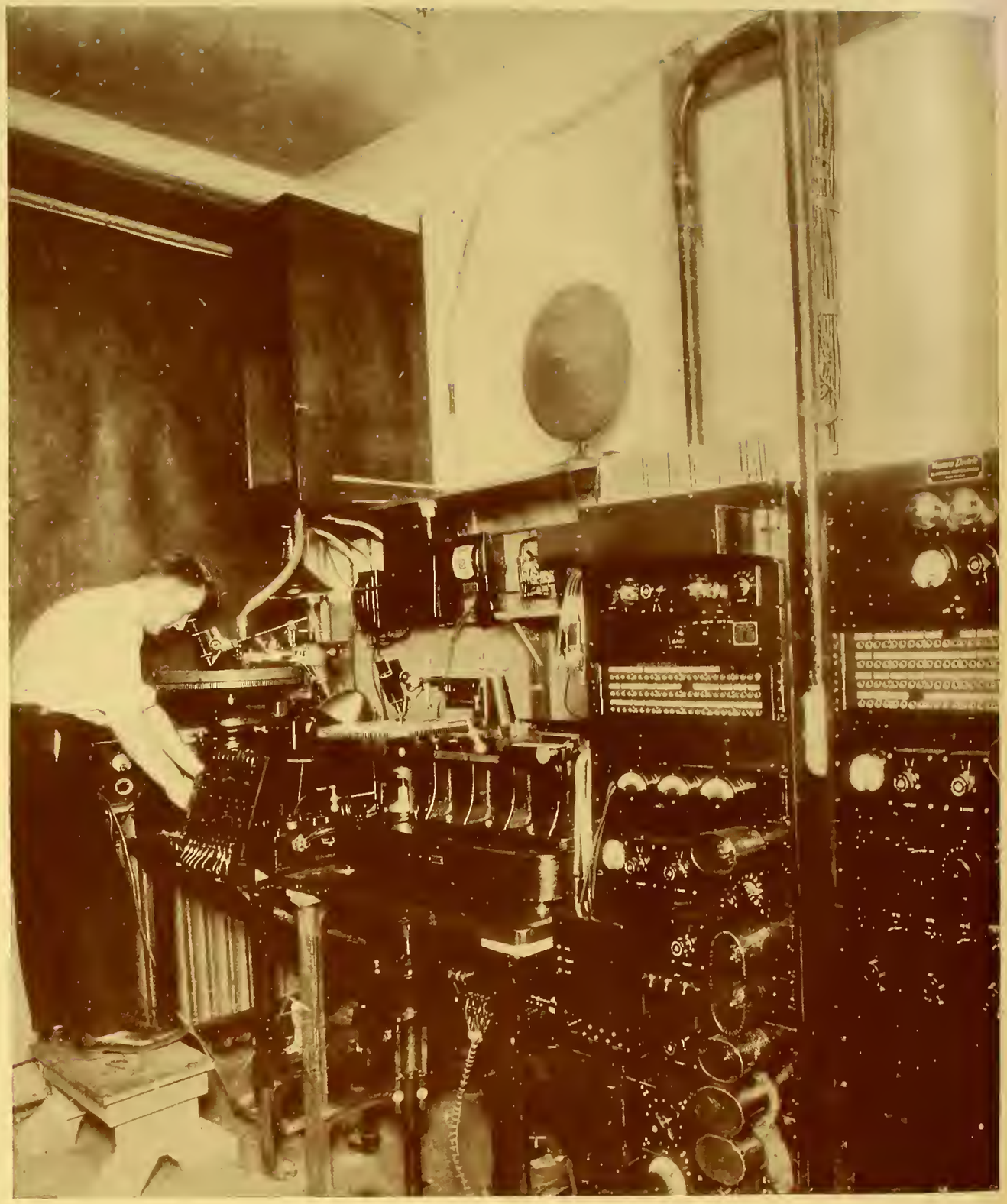
CONSTANCE BENNETT

Daughter of Richard Bennett and Adrienne Morrison, both famous on the stage, Constance Bennett very naturally turned to the professional dramatic field for her life work. Among her pictures are "The Goose Woman," "Sally Irene and Mary" and "My Son." Born in New York City. Five feet four inches tall. Light hair and blue eyes.

Phonofilm

THE PRESIDENT

Mr. Coolidge's voice is at the left. Time, ¾ of a second.



PRODUCING A VITAPHONE MASTER RECORD

Unlike the Phonofilm, the Vitaphone combines the things that have been accomplished in the highest development of the phonograph with moving pictures. At left, a record is being made, synchronous motors keeping it in step with the film. A new electrical recording system is employed.

Phonofilm and Vitaphone

Speech, Music—Even Grand Opera—with Moving Pictures

EVER since the beginning of moving picture history, people have speculated upon the possibility or the advisability of producing talking motion pictures. There was, for example, the Cameraphone, which employed the phonograph for sound, with actors in the pictures speaking, singing, or pretending to speak or sing, in time with it. Of course, synchronization was poor and it did not prove permanent as a means of entertainment. Then came Mr. Edison's Kinetophone, in which phonograph record and picture were made at the same time, assuring synchronization in taking, but not always in reproducing. This had quite a wide distribution and though its popularity soon died out, the Kinetophone must have been fairly remunerative to the people who exploited it. There were a good many other attempts to produce moving pictures and phonographic sound records together, without lasting success. There have been also some attempts to achieve talking pictures by photographing the sound record on the film. One of the most notable of these was known as the Pallophotophone.

Recently, however, talking pictures have been achieved along each of these two main lines of development, and it is already evident that they will prove an important addition to the art of the screen. One of these is the Phonofilm, of Dr. Lee DeForest. The other is the Vitaphone, sponsored by the Western Electric Company and by Warner Brothers Pictures.

The Phonofilm reached the theatre first. Dr. DeForest is one of the most famous of modern inventors. He is responsible for the *audion*, or *three-electrode vacuum tube*, which has made radio broadcasting and loud-speaker reproduction possible, has been of inestimable value in improving telephone systems, and has done so many other things of importance to science that it is sometimes called "Aladdin's Lamp."

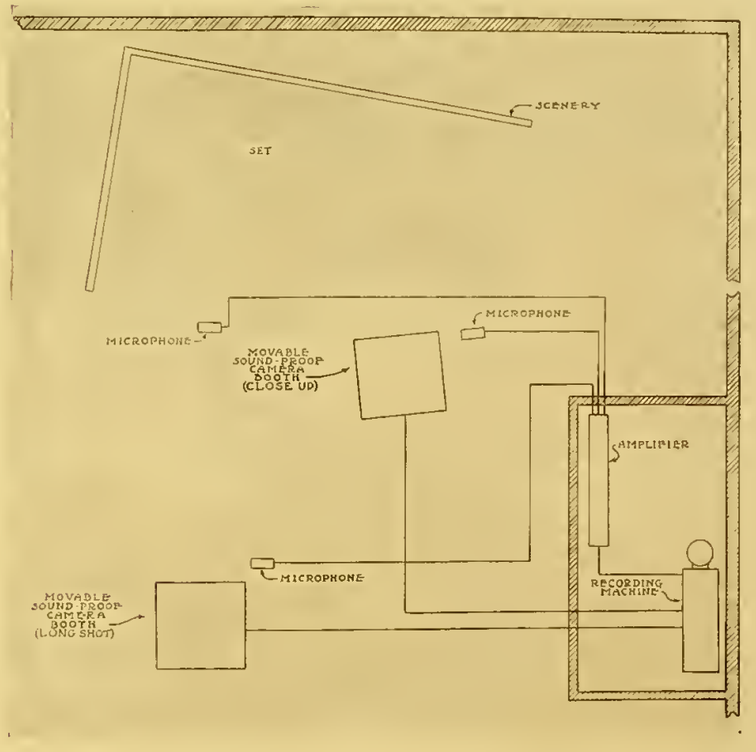
Dr. DeForest decided to produce talking pictures by means of a photographic record of sound waves on the moving-picture film itself. In order to be sure of working only toward practicable ends, he set himself certain limitations: 1. Standard moving picture film only. 2. Standard moving-picture speed. 3. Inertialess recording and reproducing devices, except possibly diaphragm for receiving and diaphragm for reproducing. 4. Reception loud enough to fill a theatre—better than existing phonographs. 5. Narrow record, not to interfere materially with the width of the picture on the film. 6. Photographic record of sound to be the same width throughout.

To accomplish this, photographing must be done through a very narrow slit, by means of a very powerful light source. Dr. DeForest experimented with three different light sources—a tiny incandescent light filament, the speaking flame, and a gas-filled tube giving light when excited by a high-frequency current from a small radio telephone transmitter. The first and second produced sound accurately through the photo-electric cell, but no photographic record could be obtained. The third, then, which presented many difficulties, was the one employed. For this, Dr. DeForest made a gas-filled tube, which he has since termed the Photion Light, or Photion Lamp. It is the variations of intensity of this light, caused by variations in sound, that are recorded on the film. As the moving picture and the sound record are made simultaneously, on the same film, sound and picture must be perfectly synchronized.

The Photion Light is inserted in the moving picture camera near the objective lens. The light from this luminous tube passes through a very narrow slit and falls upon one margin of the film, which is screened from the picture and receives no light except that from the Photion. By a special device, this edge of the film moves continuously, not with the jerky motion of the rest. The light in the Photion is generated by the electrical current which passes through the gas in it, and its intensity depends on the intensity of the current. If a powerful telephonic current passes through, the light varies exactly in accordance with the current's strength. With the pulses of the telephonic current, the light fluctuates in brightness.

The telephonic current originates with the special microphone transmitter, which picks up sound waves from a position five or fifteen feet from the source of the sound and changes them into weak telephonic currents. The Audion Amplifier amplifies these one hundred thousand times to make them strong enough to influence the Photion Lamp. These three things are then accomplished—sound waves changed into electric currents; electric currents amplified into light waves; light waves registered through a narrow slit upon a photographic film.

The negative film is developed in the usual manner, but with a special developer to bring out sound record details. To get right values, positive prints are made through a special printer. A small attachment, containing an incandescent lamp and a photo-electric cell is added to a standard film projector through which the positive is run, the film passing between the lamp and the photo-electric cell. The light from the incandescent lamp is concentrated upon a tiny slit, as in taking the picture. Thus the sound record controls the light passing through the photo-electric cell, and the electric resistance of the cell varies in accordance with it. A small battery for supplying current is connected with the cell and the original weak telephonic current is reproduced, which is amplified through specially designed Audion Amplifiers. Loud speakers near the screen or behind it make the sound come from that direction.



RECORDING FOR THE VITAPHONE

In the summer of 1926, a different and apparently a very successful arrangement of "talking movies" appeared. This was the Vitaphone, a result of the scientific research of the Bell Telephone Laboratories and of later cooperation between the Western Electric Company and Warner Brothers Pictures. The first program presented to the general public was undoubtedly a success. It included a feature picture ("Don Juan" with John Barrymore) with a Vitaphone musical accompaniment throughout, and a program of prominent artists, who were heard with clarity and volume by an enthusiastic audience at the same time

that they appeared visually on the screen. The list included such world-famous names as Mischa Elman, Anna Case and Giovanni Martinelli. It also included an orchestra and a chorus, showing the adaptability of the new system.

Curiously enough, the Vitaphone did not begin with people who set out to produce "talking movies" as a definite end. It came about as a by-product of experiments, partly in the realm of pure science, with the main object of improvement in telephone systems. The Bell Telephone Laboratories, at the instance of the Western Electric Company, engaged for several years in research, through highly organized groups of scientists, to ascertain the actual nature of speech and of speech transmission and reception. What they learned made possible, as the company puts it, "better means for detecting, translating, transmitting, recording, reproducing and amplifying faithfully the intricate sound waves of speech and music."

It was evident that this knowledge could be applied to other fields than that of the telephone, one of the most obvious being that of the reproduction of speech and music in synchronization with motion pictures.

In the field of the phonograph, there have been remarkable developments in electrical registration and reproduction which were available here. Then highly improved microphones, as well as the electrical amplifying and registering mechanisms, are employed. Since registration can take place at any distance, artists are not compelled to speak directly into the microphone but can group naturally.

"Experiment has shown that the shape of the room and the position in which the curtains and other absorbing materials are hung play a part in the excellence of the music. By a proper control of the acoustic properties of the studio or auditorium, it has been possible to record the so-called 'atmosphere' surrounding the music. . . .

"If a studio is too highly damped, or, as a musician would say, 'too dead,' all of the instruments lack the vibrant, ringing tone which lends life and spirit to the music. . . .

"In the case of large orchestras and similar types of music, the reverberations in the hall or theatre constitute part of the musical and artistic effect."

Loudness is controlled electrically. By the use of microphones at different strategic points in the studio, the director secures balance among voices and instruments. Sounds are transferred electrically to a register, either near or distant.

Since it is necessary to leave the camera free for any change in field of vision, the registration of sounds and the registration of scenes are not controlled from the same motor shaft, but two motors are used with an electric gearing device.

"These motors are of the series commutator type, interlocked electrically by tapping at three symmetrical points on each armature and by interconnecting the two rotors through slip rings. Thus the motor driving the sound-registering equipment and the motor driving the camera are independently supplied with electrical power, but through the slip-ring circuit there is sufficient interchange in power between their armatures to produce synchronism during the starting period. Upon reaching the desired speed, the motors are converted into the synchronous type by putting a diametrical short circuit between the commutator bars and disconnecting the interlock. The motors then continue to run as two independent synchronous motors, the speed of both being determined by the frequency of the power supply. If, however, the constant frequency is not maintained, a specially regulated source of alternating current must be supplied.

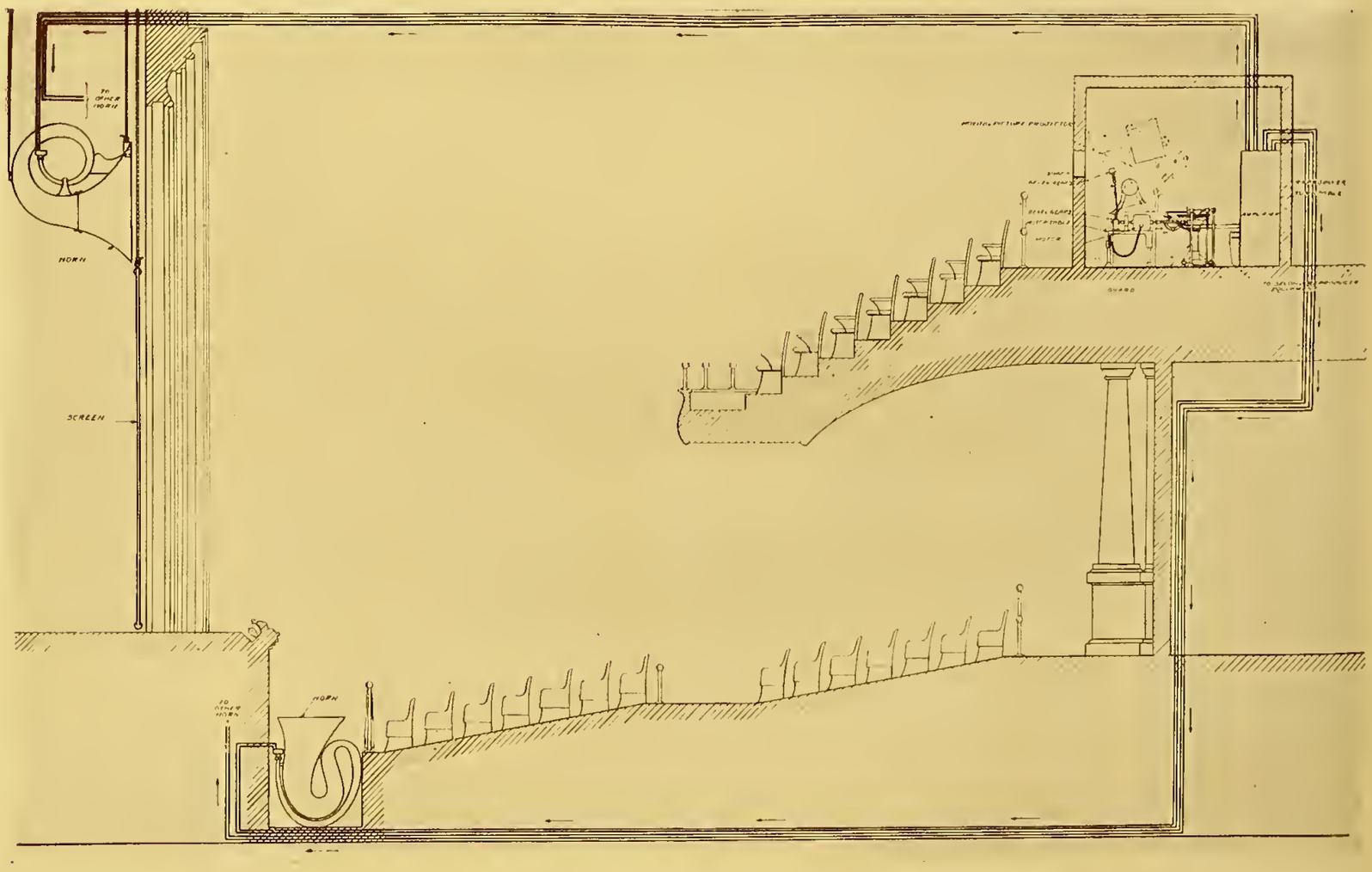
"The registering is done by an electrical reproducer which converts the electrical vibrations into mechanical vibrations. These in turn actuate the stylus which makes the indentations on the disk . . ."

To sum up the process of registration; the sounds, produced by the artists, are picked up by a special telephone transmitter microphone, which changes the sound vibrations to voltage fluctuations. These voltage fluctuations are amplified by distortionless vacuum-tube amplifiers to a power sufficient to operate the register. In the register the electrical vibrations are transformed into mechanical vibrations, which operate the stylus bearing on the wax disk, which, when complete, will be the master register from which copies are to be made. It is larger than the ordinary phonograph disk and is designed to run with one reel of film (about fifteen minutes).

Reproduction is simpler, for there is no need to use two separate motors. The film and the sound register are placed in their separate machines, which are operated from opposite ends of the same motor bar, speed of which is held constant by a special regulator. A low-pass mechanical filter system is added to remove mechanical vibrations and small irregularities. The driving mechanism can be coupled to an ordinary motion-picture projector.

The distribution of sound over a theatre depends on a system of amplifiers, wiring circuits and loud speakers.

C. W. TAYLOR.



THE VITAPHONE IN A THEATRE

Animating Hand-Made Pictures

As in Early Experiments, the Cast is Sometimes Manufactured

"ANIMATED DRAWINGS" are a form of moving picture that has several uses. In educational and scientific work, diagrams and other drawings are animated to furnish explanations, as, for example, in portions of the astronomical picture on the eclipse of the sun. Important news items are also sometimes explained on the screen with the aid of animated drawings. The most com-

FELIX PURSUED BY HIS SHADOW

mon form, however, is the animated cartoon comedy, a short film, in which all the action was originally drawn, and in which each frame (separate little picture of the original film) was taken separately by the camera man.

When it is remembered that there are sixteen frames to one foot of film, or one second of time, in an ordinary moving picture, it will be seen that the studio that prepares one of these small movies has a good bit of work cut out. The studio that puts out Pat Sullivan's "Felix, the Cat" pictures, one each two weeks, states that it requires the labor of fifteen people for that time to make one of the little pictures that occupy about seven minutes' time on the screen.

Different studios have adopted special devices for holding their drawings in absolutely exact position and for using cameras and lamps to the best advantage. In general, the method is something like this: The scenario is finished. The artist hands a schedule of scenes to be made to each of the various animators employed. In addition, he gives them sketches of each scene, showing the action started which they are to continue. The sheets on which the sketches are made are punched with two or more holes, so that they are held in exactly a certain position by pegs on the drawing board. All the other sheets used, including the celluloid pictures and backgrounds finally photographed, are so punched and can be fastened in exactly the same position.

Each animator carries on the action given him, first reading his sequence over carefully to see if he can plan any additional funny business to make it more entertaining. The next sheet following the first will show the action slightly advanced from the first position, say a quarter of an inch if it is supposed to be slow, or half an inch if it is faster. It is necessary that each of them make from one hundred to two hundred a day. When these are finished, they are handed to a tracer, who traces on transparent celluloid sheets (cels) of the same size the outline of the drawing. Another tracer follows and fills in the blacks. The celluloid is then turned over and the whole figure is painted in with a gray opaque water color. The celluloid sheet will be photographed over a sheet which carries a background for the picture, and the blocking in of the whole picture with water color is necessary to prevent the background from showing through.

When finished, these celluloid sheets are sent to the camera man, together with a chart showing how many ex-

TRACING A DRAWING ON TRANSPARENT CELLULOID

posures are to be made of each. The background to be photographed with the scene is fastened down just as the sheets have been in the drawing. This will remain in place

PHOTOGRAPHING THE FINISHED SHEETS ONE BY ONE

through the scenes where it is used. Then the celluloid sheets are taken, one at a time, fastened down over the background, and photographed, each being removed to make place for another.

The motion-picture camera is suspended at about three feet above the picture, and strong Cooper Hewitt vapor lamps, so arranged that the light is concentrated on the picture, are employed. Everything ready, the camera man presses a foot pedal, automatic and motor-operated, and takes one picture. The sheet must be removed, another put in its place and another picture taken. It takes a long time to complete a movie in this fashion, and the photography occupies a large part of the time.

There are many varieties of combinations of animated drawings with other things, as with a regular photographic movie film, such as one sees in the clever "Out of the Inkwell" pictures, and it is easy to fancy a vast number of uses for them aside from these straight cartoons.

Germans are reported as deploring the comparative failure of what they consider the chief film of the season, made by cutting out the figures to be photographed in silhouette, and occupying an artist for years. Of that, we can judge if it is shown here.

C. W. TAYLOR.

REGINALD DENNY

From the age of seventeen, when Reginald Denny was England's "youngest leading man" in spoken drama, he has gained in popularity, especially since his screen appearances in the United States. He is Kid Roberts in "The Leather Pushers" and is starred in comedy dramas like "The Kentucky Derby" and "California Straight Ahead." Born in England in 1891. Medium complexion.

HELENE COSTELLO

Inheriting decided histrionic ability from her father, Helene Costello, like her sister Dolores, turned naturally to the dramatic life. Her first important professional appearance was in George White's "Scandals." Her best known pictures are "Night Before Christmas," "The Love Toy," "Millionaires" and "Finger Prints." Brown hair and green eyes.

HARRY LANGDON

Harry Langdon seized an opportunity to appear in vaudeville on amateur night and convinced the public of his ability. After a successful career as a vaudeville comedian, he made picture comedies. "Tramp, Tramp, Tramp" won him a place among important screen comedians. Born in Council Bluffs, Iowa. Five feet six inches tall. Brown hair and blue eyes.

LILLIAN RICH

Lillian Rich was formerly a popular musical-comedy actress on the English stage. Then, becoming the wife of a Hollywood real estate dealer, she moved to this country and went into motion pictures. She is accomplished in the sport of skiing and her ability has been demonstrated on the screen. Born in London. Five feet one inch tall. Dark brown hair and blue eyes.

HERBERT RAWLINSON

Identified as the hero in stories of the underworld, Herbert Rawlinson is sometimes known as "the star of the crook play." He is an athletic type and has been featured frequently in pictures in which exhibitions of strength and daring are necessary. Of another type was "Passers By," a distinctive picture. Born in Brighton, England, in 1885. Six feet tall. Brown hair and blue eyes.

EGYPT

Metropolitan Museum film on ancient Egypt.

A SCENE FROM A MUSEUM FILM—"THE POTTERY MAKER"

Museums, like universities and other organizations devoted to public enlightenment, often collect, preserve and distribute films and sometimes make them. The Metropolitan Museum in New York includes in its list some films made there. "The Pottery Maker" is an educational film and illustrates one of the oldest arts of civilization, the use of the potter's wheel. To make the picture more attractive, costumes of two generations gone are employed. A little girl pays a visit to the potter's in company with her grandmother. Accidentally, the child breaks a vase and is much distressed. The potter comforts her and tells her he will make another while she looks on, which he does. It is not the purpose of the producers of such educational pictures to vie with the commercial photoplay in thrills, but to teach. This picture has a good deal to teach, including something of the history of the human race and its strivings for both utility and beauty, something of the importance of the love of beauty, something of respect for the arts and handicrafts as well as the mechanical devices men created for their own help. In other films, the Museum draws on its wonderful collections. There is a picture on Armor. A picture on Greek mythology, "The Gorgon's Head," shows the value of imagination in the study of art treasures. A young artist is copying figures on a Greek vase, when they come alive and act out the story they represent. Beauty of motion is added to the Greek beauty of line. In a New England tragedy, which is a ghost story of Colonial days, the early American rooms and furnishings of the American Wing supply the settings and properties. An Oriental film made by students from Pratt Institute had costumes, settings, and other properties suggested by objects in the museum. Art classes and organizations are especially interested in these subjects. The moving picture is a means of greatly increasing the influence of the fine collections that are chiefly to be found only in large cities, and the museums, in turn, are sources of information as well as of inspiration to photoplay producers.

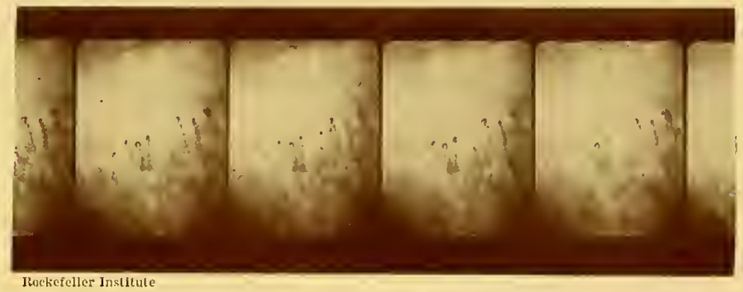
Education and Science in Moving Pictures

News, Travel, Sport, Visual Education, Science and Religion

IF we could disregard financial returns and estimate the value of the various phases of moving-picture development by their contribution to progress, it is possible the photoplay might not hold first place. More and more the cinema tends to take a leading part in the pursuit of knowledge. News, travel, propaganda—these we have become accustomed to seeing as part of the regular picture-house program. Sport, too, has a place on the entertainment screen. Certain big pictures, educational in their actual nature, are so full of entertainment values that they serve a double purpose. Few people, however, who are not in actual touch with the methods of modern education know very much about what is called "visual education" in the curriculum, nor how much of it is aided by the magic lantern and the motion-picture projector. And very much more deep is the ignorance concerning true scientific films, made not at all for entertainment, but solely to record for the study of scientific researchers the methods and results of the laboratory or of practical industry.

Of what we may include under the general term of educational films, news and travel were perhaps the first to gain wide popular recognition. News has a place in almost every picture and vaudeville program and there are not wanting patrons who find this item the most interesting on the bill. In the course of some thirty years since screen movies began to be shown, a remarkable period in world history has been recorded in films. Dewey's return from Manila seems long, long ago, so many wars have been fought since then. The public careers of Theodore Roosevelt and of Woodrow Wilson were in the days of films. Edward VII was crowned, died, George V took his place, other rulers came and went—all recorded by the moving-picture camera.

The history of aviation is in the films, from the first exhibition flights of the Wright brothers to the conquest of the North Pole. Earthquakes, volcanoes, tornadoes, floods, tidal waves, shipwrecks—all are actors for pictures. When moving pictures first came to the screen there were a good many lecturers illustrating the accounts of their travels by fine photographs. Now the pictures began to live. One saw ships entering and leaving the ports, the strange peoples in the streets or about their occupations, all the unusual in the lives of the folk in other lands. Hunters found cameras more profitable than guns. An early hunting film of importance was Paul Rainey's African hunt in nine reels. One remembers with a thrill the fine pictures of Antarctic animal life made by the photographer of the British expedition that was led by Captain Robert Scott, the intrepid explorer who reached the South Pole, but did not live to return. Then there were the African animal pictures made by the Snows, father and son, who later made films in the Arctic. Martin Johnson's remarkable South Sea pictures, largely of people, are supplemented by his later African films. Two very fine films, having to do with the actual lives of primitive peoples, are "Nanook of the North," about the Eskimos, and "Moana," a story in the life of a young man on a Samoan island. "Grass" is the true record of the



Rockefeller Institute

BLOOD CORPUSCLES—A MICROPHOTOGRAPH

This moving picture was made with a microcamera. The living blood corpuscles were photographed in the fold of a finger nail.

actual migration of a Persian tribe, over high mountains and through snows, in search of food for their herds.

Scientific explorers like Roy Chapman Andrews, who found the dinosaur eggs, and William Beebe, who investigates life in the sea, bring back moving pictures.

Sports are so regular a feature of news films that one would be surprised to find them omitted. Everybody is now familiar with diving and skiing and surf-board riding, with Olympic Games and Marathons, from seeing the movies. There are also sports films that are more strictly educational, in that they teach the correct methods of accomplishing athletic feats or playing competitive games. Well-known coaches are the directors. Such films may have entertainment value, but their general purpose is that of educating student athletes, coaches and others in the particular game or feat. Such a film is "The Inside of Football," or "King Basketball," the latter made by students of the University of Indiana and paying for itself through rentals and sales. Slow motion pictures analyzing the rhythmic movements of athletes are noteworthy in such films.

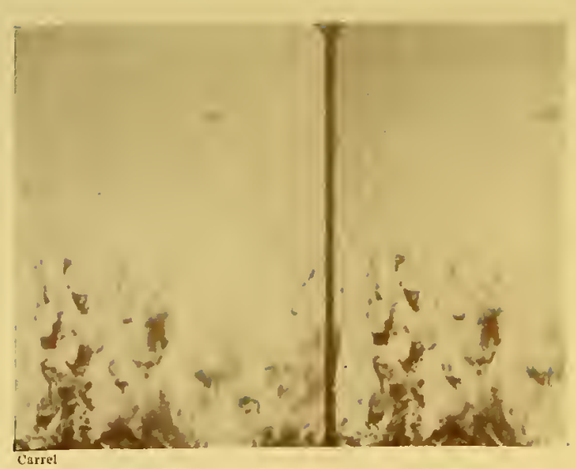
Churches and religious organizations are also interested in films and there have been many made dealing with phases of religion and of Bible history, some picture organizations catering especially to churches and Sunday schools.

The use of films for direct educational purposes in schools is increasing, though hampered by cost, fire hazards and the need for special equipment. One may mention the methods of a city like Newark, N. J., which has a vigorous Department of Visual Education. New school buildings are constructed with fireproof booths in assembly rooms. State laws as well as regulations of the department control the use of standard projectors, and principals, teachers and janitors are encouraged to become licensed operators. Certain standard portable projectors are allowed to be used. Projector case must be lined with asbestos and electric glass-bulb lamps of not more than five hundred watts employed. Only one reel of film besides the one showing is allowed in the room, and there are automatic devices for cutting off the light from the film. It is the policy of the department to buy a film rather than rent it if the cost is not more than a four weeks' rental. Detailed instructions are issued as to care of films and operation of projectors.

It will be long before educational films have sufficient financial backing to enable them to compete with photoplays, except in such instances as they have great entertainment value. One series that has gained approval is put out by Yale University Press as the "Chronicles of America." Much care has been taken to make these accurate, and they are an important addition to courses in American history.

Some of the films produced for the Rockefeller Foundation are of a popular nature and intended for wide distribution, with the purpose of arousing the public to cooperation in doing away with disease. One such is "Unhooking the Hookworm," to be rented either on ordinary stock or on slow-burning (non-inflammable) film, with titles in either English or Spanish. (The Spanish name is "Luchando la Uncinaria.") The life history of the hookworm, including its whole course in the human body, is shown. The scenes included set forth also the effects of the disease on sufferers the proper treatment by a physician and the measures to be taken at home, including the sanitary precautions against hookworm. In addition, brief captions explain clearly what the pictures mean. Another film covers in much the same fashion the subject of "Malaria."

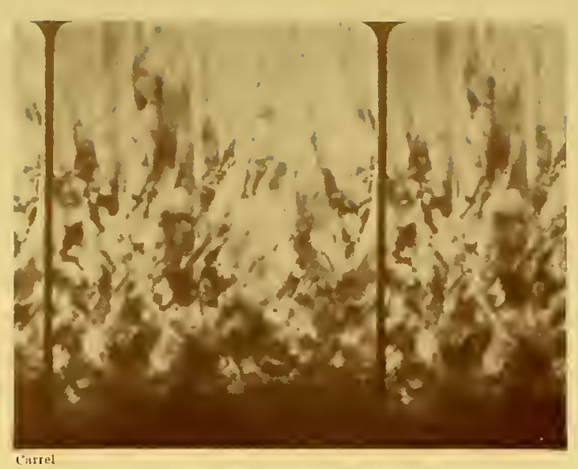
An odd and informative as well as popularly interesting film made by the Carpenter-Goldman Laboratories employed the X-ray to make a motion picture of the movements of the stomach in the process of digestion. The results were enlightening and different from the accepted ideas.



Carrel

GROWTH OF LIVING CELLS

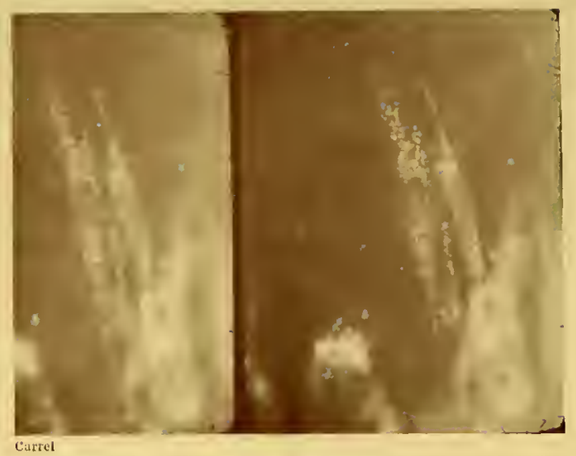
An early stage in the culture of fibroblasts of a fourteen-year-old strain of a chick embryo, kept alive since January 17, 1912.



Carrel

RAPIDITY OF GROWTH

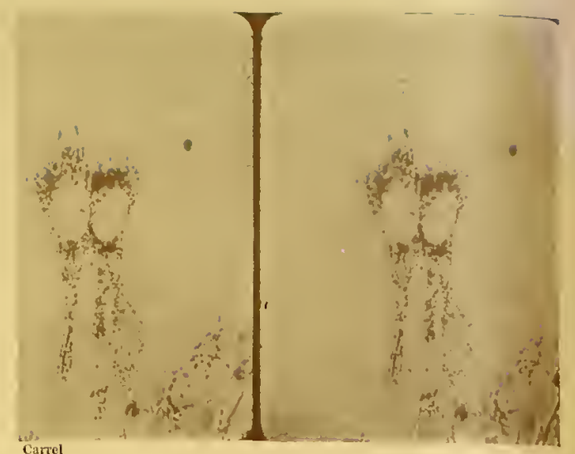
In a film made, two exposures a minute over a period of 72 hours, the fibroblasts are seen to grow like a plant of quick growth.



Carrel

TWO ISOLATE CELLS

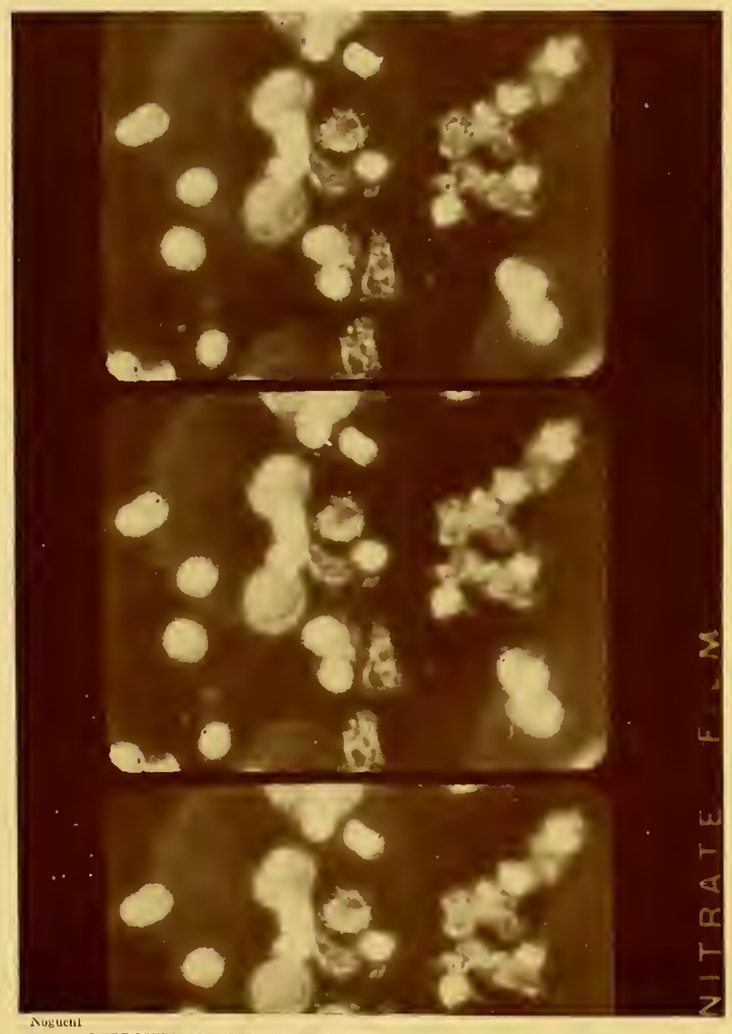
Here are views so highly magnified that cell nucleus and nucleoli of two isolate cells are clear. Picture made in "dark field illumination."



Carrel

HIGHEST MAGNIFICATION

Under the highest magnification the scientists study the minute cell structures of the fibroblasts. This is studying life itself.



Noguchi

CULTURE OF WHITE BLOOD CORPUSCLES

A film made of a culture of living white blood corpuscles by the Japanese bacteriologist who isolated the germ of yellow fever.

Pictures of the activity of living organisms in polluted water—in a single drop—are entertaining to the public and an incentive to safeguard water supplies.

A good instance of a scientific and educational film made for popular distribution is that of the eclipse of the sun in 1924, the picture containing an actual record of the eclipse and animated diagrams to explain what happens. It was prepared for the "Scientific American" through the laboratories mentioned previously.

Various departments of the United States Government issue films for educational purposes, especially in teaching safety in mines, the extermination of plant and animal pests, sanitation, fire control and subjects of like nature. Often such films are made in cooperation with large industries.

There are scientific films made for other purposes than entertaining or teaching the general public, but of great importance in the advancement of science. As an illustration, one may mention the films made by the Rockefeller Institute for the Advancement of Medical Science to record research with the microscope by such world-famous doctors as Alexis Carrel and Hideyo Noguchi. When one person only, however gifted, sits wearily at the eyepiece of a microscope of high magnification (they talk easily of one thousand diameters and even two thousand diameters under the microscope, which might be four hundred thousand on the screen), there is always the chance of his discoveries being lost to the world or belated in their application. When camera and microscope are combined, the record they make is always available for study, and if it is a moving-picture camera, it is possible to view over and over again on the screen, at leisure and without eyestrain, what happened in the microscopic structures under investigation. And the experience can be shared with everyone who wishes to see.

This adaptation of the moving-picture camera to the uses of microscopic research was made by Heinz Rosenberger, who makes their pictures. Here, then, is the title of a true scientific film, made with a special motion-picture camera and a high-power microscope: *"The Structure of Living Cells," by Alexis Carrel and Albert H. Ebeling, filmed by Heinz Rosenberger.* It is made up of different microscopic films, some made with sixty exposures a minute. They reproduce motions so slow that they cannot be seen as one studies the cells under the microscope.

Not so interesting in all probability to the ordinary spectator, but likely to give the researchers into the very fundamentals of life great help. Fancy, too, learned men sitting before a screen to observe the workings of only two of the cells that make up animal tissue, and studying every movement of their infinitesimally small parts as easily as if their dimensions were actually expressed in feet.

Recently Mr. Will Hays, in the name of the great cinema industries, promised to medical men the assistance of the organizations he represents for the application of moving pictures to the development of medical science. It is easy to see the gain that will result both to the medical profession and to the public if the experiments of biologists and the difficult operations of skilled surgeons are thus recorded and thereafter available for the study of doctors, nurses and medical students everywhere. Even in a clinic planned for student obesrvation, few can see all that is done, and of the few not one has the vantage point for observation that can be given to the camera. What was done rapidly can be studied slowly, stopping the camera at critical points for further attention. Pictures can be made at normal speed, faster, slower. Microphotography can be brought into play and tissue conditions resulting from infection or other causes included in the picture.

It is evident that the educational and scientific world profits greatly wherever films can be financed and issued with sole regard to their truth and value. C. W. Taylor.

Metro-Goldwyn

MARY AND JOSEPH AT BETHLEHEM OF JUDEA—"BEN HUR"

Religious subjects when properly presented are profoundly appealing on the screen and there are numbers of films made especially for the use of religious organizations. Scenes from the Holy Land, incidents from the Old Testament, the Life of Christ, the Passion Play—pictures of this kind are easily obtainable for use in church activities. In addition to these films made with religious appeal as a main objective, some of the best entertainment pictures for theatre exhibition have gone to religious sources, particularly to the Bible, for their themes. "The Ten Commandments" and "Ben Hur" are notable among them. The prologue of "Ben Hur" presents in pictures the story of the shepherds and the wonderful star and the very human story of Mary and Joseph and the manger at Bethlehem, beautifully depicted. If Betty Bronson had done nothing else in moving pictures than the brief scenes where she represents Mary, people would remember her face and her work. In the scene above, Joseph and Mary have reached the inn at Bethlehem and asking for shelter have received the rather contemptuous answer that the house is full and that the ground in the inn yard is all that is available. When Mary pushes her veil aside, her lovely expression affects the inn-keeper as it does other beholders, and he finds shelter for her at once, though in the stable. It is a beautiful scene, beautifully done. In the story proper Christ's face does not appear. He gives water, heals lepers—one sees his hand. Ben Hur is a soldier, ready to lead men to fight for the Messiah, not yet understanding his real message. Beside the terrible road to Calvary, two lepers wait for healing—not in vain. They are Ben Hur's mother and sister. On that day of universal tragedy the private griefs of this family are assuaged and the house of Hur is reunited. To the young Jew in Roman armor comes a certain understanding of the meaning of the mysterious kingdom of souls and of its King, who does not need armies. The knowledge will provide the keynote for his later life and the use of his great fortune.

Metro-Goldwyn

THE ROAD OF THE CROSS—"BEN HUR"

The cross on its journey to Golgotha, passing through the crowds in Jerusalem. People curious or cruel, a few suffering with the condemned. Mary, the Mother, is somewhere following.

© Pathé

THE CHIEF ACTOR—"NANOOK OF THE NORTH"

This film, recognized by museums and universities as a most valuable record of the life of the Eskimo, was made by Robert J. Flaherty.

Pathé

SPEARING FISH—"NANOOK OF THE NORTH"

The hardihood of the Eskimo, and his skill in securing food and shelter with the means he devises in the desolate, frozen lands, are enlightening.

Pathé

ROUGH TRAVELING—"NANOOK"

Hardly an easy hunting ground. Nanook has the much talked about Eskimo harpoon, with a coil for retrieving the handle.

© Pathé

MOTHER AND BABY—"NANOOK OF THE NORTH"

A mother, a baby, a pet. The costume actually made and worn by an Eskimo woman of the present day. Museums store such records.

Pathé

THE SNOW HOUSE—"NANOOK OF THE NORTH"

Do Eskimos make snow houses? They do, when necessary. Here is one built by Nanook. "Nanook" is one of the greatest educational films.

Paramount

THE STAR—"MOANA"

A young man of a Samoan island. This picture is by Robert J. Flaherty.

Paramount

DANCE OF LOVERS—"MOANA"

Moana and the maid of his choice perform a dance. He is preparing for tattooing, the recognized mark of manhood.

Pathé

AN ESKIMO KAYAK—"NANOOK OF THE NORTH"

This canoe is covered with skins. It looks small, but in it Nanook transported his goods from place to place. Note the double-bladed paddle he employs.

Paramount

RETURN FROM A FISHING TRIP—"MOANA"

In this interesting canoe, Moana and his friends went out on a fishing trip, in which he displayed his prowess in the water and was successful in the venture. Hunting, fishing, swimming—all these things were necessary as part of the preparation for the tattooing ceremony.

Paramount

SOUTH SEA LOVERS—"MOANA"

Moana gave the young girl little silver fishes, and she ate them as they were, Moana looking on.

Yale University Press

THE LANDING ON A BLEAK COAST—"THE PILGRIMS"—"CHRONICLES OF AMERICA SERIES"

The strength of character that brought this small group of people to America, led them to establish firm government while still on ship-board, and kept them in the new land in spite of hardships from climate, savages and disease, is here taught visually.

Yale University Press

POCAHONTAS MARRIES—"JAMESTOWN"

There are Britons and Americans proud of their descent from Pocahontas, who "carried herself as the daughter of a king."

Yale University Press

THE GOVERNOR SENDS WARNING TO ROGER WILLIAMS—"THE PURITANS"

For political as well as religious reasons, Roger Williams was not wanted in Massachusetts Bay Colony, but Governor Winthrop warned him through a friendly Indian to escape.

Yale University Press

PETER STUYVESANT SURRENDERS—"PETER STUYVESANT"

The stout-hearted governor of New Netherlands attempted a defense against the English. It was hopeless. With the surrender, Dutch "New Amsterdam" became British "New York."

Yale University Press

THE RETREAT AT LEXINGTON COMMON—"THE EVE OF THE REVOLUTION"

It was here that the American Minute Men attempted their first stand against the British soldiers, and the tradition is that their leader said, "Stand your ground. Don't fire unless fired upon; but if they mean to have war, let it begin here." And there it began.

Yale University Press

THE FIGHT AT CONCORD BRIDGE—"THE EVE OF THE REVOLUTION"

In this second stand, Americans attempted to bar the road at one end of the bridge. The site is now marked by the monument which bears Emerson's "Concord Hymn," which begins: "Here once the embattled farmers stood And fired the shot heard round the world."

Yale University Press

PATRICK HENRY—"DECLARATION OF INDEPENDENCE"

Here is the leader who said "Give me liberty or give me death!" In a later "Chronicle" he is Governor of Virginia.

Yale University Press

JEFFERSON—"DECLARATION OF INDEPENDENCE"

Thomas Jefferson was only thirty-two when he wrote the famous Declaration. He is represented by an actor selected for age, personality and character, and general appearance.

Yale University Press

THE WASHINGTONS RECEIVE—"ALEXANDER HAMILTON"

This scene is laid in the Philadelphia mansion occupied by President Washington. At that time (for the period from 1790 to 1800), Philadelphia was capital of the country. There is no attempt in these serious historic films to produce the effect of magnificence by exaggerating room space or elegance of costume. It is the purpose of the producers to ascertain as exactly as possible just what were the actual settings, the dress of the particular year, the furnishings of the rooms, the draperies of the windows, the character and placing of the lights, all the varied details that belonged to the place and time, and to reproduce them. In the center of the picture, George and Martha Washington receive their guests, according to the dignity of the President's position, which Washington never underrated. He knew, too, the importance of setting correct precedents in social affairs as well as in matters of state. At the left are the Hamiltons. Although comparatively a young man, Alexander Hamilton was Secretary of the Treasury and left a profound impression on the financial history of the United States. Perhaps the character of Washington is one of the most difficult to represent convincingly in a picture. First, as to physique, Washington was a big man, six feet two inches tall, and strongly built. He had unusual dignity of manner, remarked even by foreigners. People attributed to him unflinching rectitude in public matters, calm self-control, sound judgment. But then, as now, friends told of foibles and of instances of fiery temper and profound emotion, and enemies made accusations and invented slanders. In the pictures of the "Chronicles of America" series, the spirit of Washington, at least, has been caught. In one of the pre-Revolution films, it was necessary to guess a little at exactly the kind of young man to take the part of the youthful Washington who led his Virginians through the wilderness to a meeting with the French at Fort Duquesne.

Yale University Press

THE MASTER IS LEAVING FOR THE WAR—"DIXIE"—"CHRONICLES OF AMERICA"

This number of the great educational series of photoplays on American history deals sympathetically with the major problems of the people of the South, especially in the homes and on the plantations where unrest among the slaves might produce insurrection. The producers were fortunate in securing this beautiful Southern mansion with its characteristic surroundings for a setting. In particulars of this nature, these historic films are eminently successful.

Yale University Press

THE SURRENDER OF GENERAL LEE TO GENERAL GRANT—"DIXIE"—CHRONICLES OF AMERICA

The Civil War came to a dramatic close on the morning of April 9, 1865. Each character in the great scene is portrayed with scrupulous care. The McLean home, the scene of surrender, is accurately reproduced to the minutest detail. The personages present are, from left to right: Col. Marshall, Lee's Aid; Gen. Robert E. Lee; Col. Babcock; Maj. Gen. Seth Williams; Maj. Gen. Ord; Col. Eli. Parker, Grant's Indian Aid; Col. Bowers; Gen. U. S. Grant; Brig. Gen. Bernard; Col. Fred Dent; Brig. Gen. Rawlins; Col. Badeau; Maj. Gen. Ingalls; and Maj. Gen. Sheridan.

First National

A TROPICAL SCENE IN THE BRONX

Many tropical scenes are shot in the tropics; many others near the studios. If you look over the tops of the palms and thatched huts in this scene, you can discern apartment houses of the Bronx.

First National

SHOOTING ON A TROPICAL LOCATION

Ben Lyon is posing as a savage in a real tropical setting on an island near Cuba. One of the men holds a mirror reflector up to make the light set forth the player's charms in the best manner.

First National

FURNITURE FOR PICTURE SETTINGS—PROPERTY DEPARTMENT

All kinds of rooms in all kinds of buildings must be furnished with the proper articles. Here is just a bit of the space in the property department of the new studios of First National at Burbank.

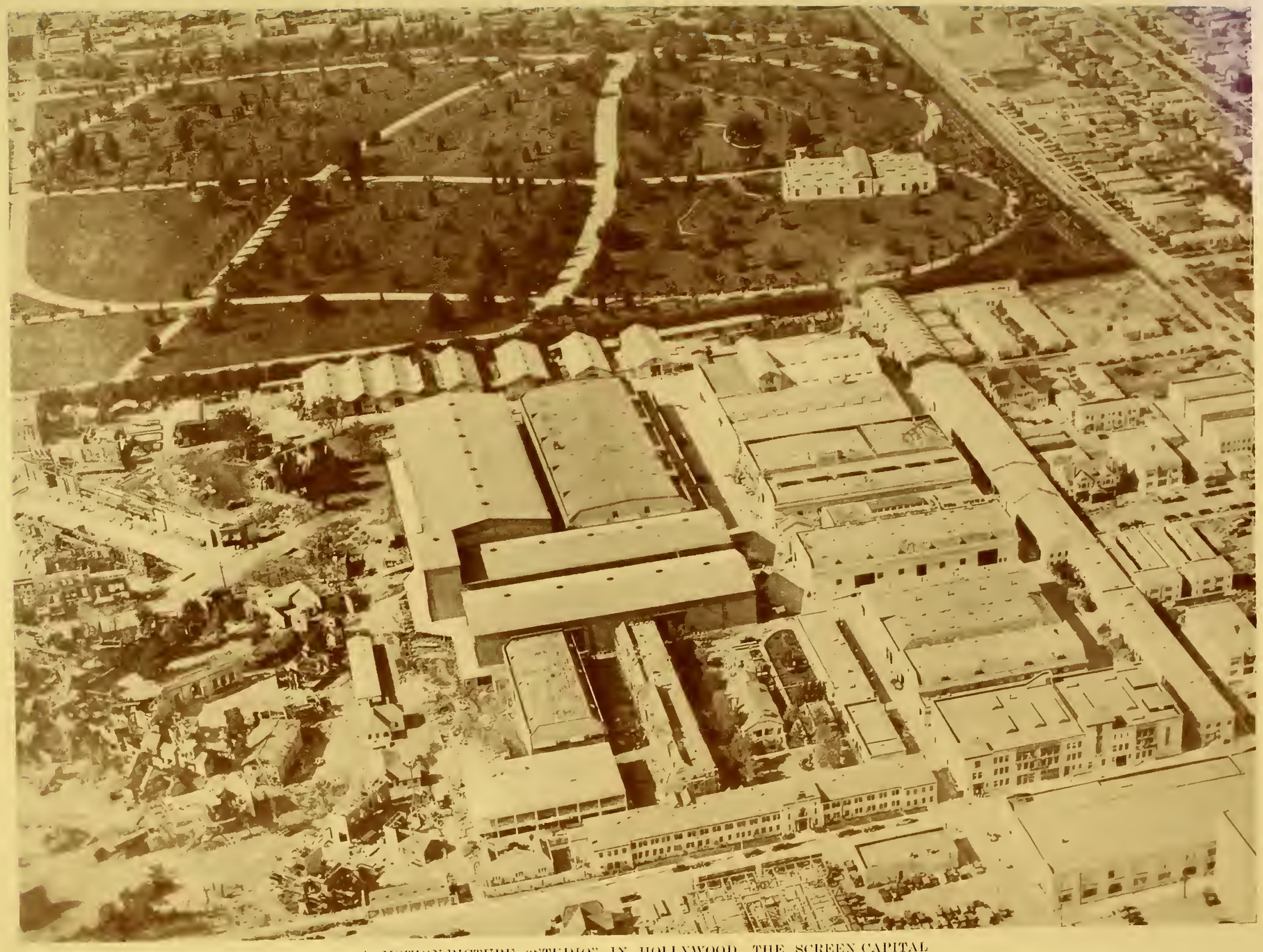
First National

CLOTHES FOR ALL KINDS OF PEOPLE—WARDROBE DEPARTMENT

All the people who make up the scenes must be properly clothed. Here are outfits for the different social classes, ages, and periods. It is a corner in the huge wardrobe department of First National.

FILM NEGATIVE

Actual width. Scenes in a watch factory. An educational film.



A MOTION-PICTURE "STUDIO" IN HOLLYWOOD, THE SCREEN CAPITAL

The view is the West Coast home of Famous Players-Lasky, and it enables one to guess, at least, at the tremendous organization and financial power involved in the making of motion pictures. Here are studios, warehouses, administration buildings, outdoor sets and locations—a part of what the actual production requires. The sunny weather in southern California and the variety of scenery and vegetation available have made this the center of picture work.

First National

STAFF WORKING DEPARTMENT AND PLASTER SHOP

Plaster and staff (a mixture of plaster, water and cement with various other substances) are necessary in making the temporary structures and properties required in photoplay settings. This scene is from the First National Studios at Burbank, California.

Paramount

A NEGATIVE VAULT IN A HOLLYWOOD STUDIO

One of twelve such vaults in the Famous Players-Lasky Studio. Together they hold some two million feet of films, all of current productions, safe from fire hazard and where they can be obtained for making new positives.

Paramount

A ROOM IN WHICH FILMS ARE WASHED AND DYED

The laboratory part of a studio's activities is immense in itself, and first-class equipment and skillful employees are both necessary to finish and prepare for use or shipment the precious but perishable film negatives and positives.

Paramount

A CORNER IN A STUDIO'S PRINTING ROOM

These six are just a few of the printing machines in the laboratory of one studio on the West Coast. By their means, any number of positive films can be printed from the original negatives with a minimum amount of wear.

First National

A PROPERTY DINOSAUR—"THE LOST WORLD"

Everybody knows about the stupendous lizards that roamed over the world long before men came, but it must have feazed the property man, artists, sculptors and carpenters to supply them.

First National

ANOTHER TERRIBLE LIZARD—"THE LOST WORLD"

This one had to be provided with great scales and claws and teeth, and it belonged to the kind that walked on hind legs, using arms as well as jaws. Conan Doyle's story demanded these properties.

First National

GREATER RHINOCEROSES—"THE LOST WORLD"

As if dinosaurs weren't enough, other strange animals, great and small, had to be furnished. (Do they keep them in a warehouse now?) And of course there had to be plants and trees in keeping with the geologic age they used to live in.

First National

STRANGE LIGHTING EFFECTS—"THE HALF-WAY GIRL"

In filming a scene in which a father and son are lured into fighting each other in the dark, lights are employed to produce strange effects and to give the spectator an idea of what is going on.

Glossary of Moving-Picture Terms

Language of Studio, Theatre and Projecting Room—Technical and Otherwise

act—One reel. A five-act photoplay is a multiple reel play of five reels.

action—(1) Of the plot. The movement of the story toward its climax or dénouement. (2) Of the scenario. The succession or continuity of scenes. (3) Of the player. Any movement or business of the play. (4) "Action!" is a director's command to players to begin performance.

adaptation—A rearrangement or reorganization of a story, play, plot, or other material into form suitable for picturization.

allegorical—Employing symbolism or personification, usually to teach a lesson or to arouse æsthetic emotions.

all-star—Having no one player featured above the others, but with a well-known actor in each significant part.

angel—(1) The person, usually an outsider, who finances launching a production or a player. (2) An electrician perched on top of a set.

angle shot—A view taken obliquely.

Annie Oakley—A pass.

anticlimax—A situation which decreases the strength of the action, plot or dénouement. Reverse of climax.

aperture—The opening in the aperture plate at which each individual picture is situated during exposure, printing or projecting, respectively. (S. M. P. E.)

aperture plate—In a motion-picture projector, printer or camera, a plate of metal containing the actual aperture opening. (S. M. P. E.)

apparition—Unexpected or sudden appearance of an object or a person in a scene.

apron—The front part of a stage, extending beyond the stage proper.

arc—A column of very hot light-emitting gas, carrying an electric current sustaining this condition. (S. M. P. E.)

art titles—Decorations used as backgrounds for the subtitles.

ascending action—The movement of the play toward a climax.

ash can—A spotlight of barrel shape.

assistant director—A man who takes charge of the mass of minor details in arranging photoplay production.

art director—The person in charge of planning interior or exterior sets or locations.

atmosphere—Persons employed in crowded scenes to give the necessary character. They are the members of mobs, the dancers in a ballroom, the sailors on a ship.

baby spot—A small carbon stage light. It is used to accent high lights.

back focus—The distance from the principal focus of a lens to its nearest face. (S. M. P. E.)

bank—A line of electric lights.

Biblical—Based on the Scriptures.

bit player—A player slightly higher than an extra. One who does just a little more than make a part of atmosphere.

black out—Remove all the stage lights.

blood pockets—Artificial wounds producing the effect of dripping blood.

blow-off—As used by the scenario writers, the dénouement of the play.

booth—The fireproof room in which the motion-picture projectors are stationed.

borders—Rows of lights around the stage.

break—(1) An opening; an opportunity. (2) A scene inserted between parts of a longer scene.

breakaway—A set so constructed that the illusion of an explosion or other destructive occurrence can be produced.

broad—A pass.

broad (for **broadsides**)—Lights.

brush—Beard.

business—Any suitable action performed by a player, as opening or closing a door, drawing the curtains, etc.

bust—A small magnified part of a large scene. (S.M.P.E.)

camera—A general order to begin, the camera man to begin grinding and the players to begin action.

camera lines—Range of the camera.

camera man—The man who manipulates the camera and takes the picture.

can't get juice—There's no electricity.

carbons froze—Light dead.

cast—A list of the characters in the play and a corresponding list of the actors chosen for each part.

change over—Stopping one projection machine in the booth and starting another, especially in beginning a new reel of a multiple-reel picture.

character—One of the individuals in a play represented by an actor.

character actor—An actor who specializes in strongly marked types.

character play—A play in which stress is laid on personality of characters rather than on plot or action.

check—The form containing the regular order for an extra's pay.

check and a half—What an extra receives who works later than a scheduled hour, usually 6:30 P. M. If much later night work is required, the remuneration may be **two checks**.

chemical fade—Fading in or out arranged in advance by laboratory treatment of the film, rather than by manipulation of the camera or of the projector.

chief gaffer—The head electrician on a set.

cine—A prefix used in description of the motion-picture art or camera. (S. M. P. E.)

cinematographer—Motion-picture camera man.

"Clear!"—An order for everybody to leave the set.

climax—(1) The point at which the dramatic development reaches its highest intensity. (2) To bring the dramatic development to a head.

close-up—A near view, giving on the screen a highly magnified image of a face, a figure or an object.

comedy—A humorous drama, as distinguished from slapstick or from broad farce.

condensers—The combination of lenses for collecting and converging light rays (as in a camera) to an objective. The lens farthest from the objective is the **collector lens**; the one nearest is the **converging lens**; if three lenses in the combination, the one between is the **middle lens**.

continuity—A list of the scenes of the photoplay in the proper sequence for presenting the uninterrupted story in pictures.

contract author—An author engaged and under contract to write photoplays, usually a definite number.

cooking negative—Overdeveloping the negative film.

cooling plate—A shield or baffle composed of one or more plates mounted between the light source and the mechanism, and usually attached to the latter, but spaced therefrom, to prevent overheating the mechanism. (S.M.P.E.)

Cooper Hewitts—Electric lights in which mercury is employed instead of carbon. They give a bluish light that produces a soft, diffused effect.

crabbing the show—Preventing the obtaining of the effects aimed at; getting in the way of the camera.

cut—The order to the camera man to stop grinding. The actors also may stop performance.

cut back—Change to a continuance of an earlier scene.

cut-in—Anything inserted into a picture scene which breaks its continuity.

cutter—The person who cuts or edits film.

cutting—Selecting or rejecting scenes from a film and arranging them in their proper order for the final photoplay; editing.

cutting-room face—A face that does not come out well in

close-ups, so that several have to be made to get one that is satisfactory.

crisis—An intense moment in a play when a decisive change must come, one way or another; a turning point in a play.

cyc—A cyclorama, or circular panorama.

dailies—Result of a day's filming, shown at the close of the day, or before the next day's shooting, to director, camera man and leading players.

dark stage—An inclosed stage lighted only by artificial lights.

dénouement—The final outcome of a situation, story or play.

development—(1) In photography, the chemical treatment by means of which the images on film or plate are made to appear. (2) Of plot, the progress toward a climax or toward dénouement.

diffusors—Things used to mask slightly and thus soften and diffuse the light.

director—The person who produces photoplays, from the continuity, instructing the actors and the camera men.

dissolve—The melting or blending of scene into scene.

dolly—A small plank on four rubber-tired wheels. Camera is placed on it for moving shots.

dope—Data gathered, especially the information assembled by press agents, to be used for publicity purposes.

double—A person who substitutes for the star or other player in the cast. A double is oftenest employed in difficult or hazardous action that requires an expert, but one may be employed in long shots to relieve the star.

double exposure—Two or more exposures of a film in order to record on the same film impressions from two sources; the term double exposure is also used when the film is run through the camera twice, with first one portion only exposed and then with the remainder only exposed. This enables a player to take two different parts in the same scene.

double printing—Exposure of undeveloped film under two negatives prior to development.

douser—A sort of door, hand-operated, in the projector to intercept light and prevent its reaching the film.

downstage—Near the camera.

dress a set—To arrange the various details that make a set ready for use.

dress-up man, dress-up woman—An extra with a fine wardrobe, available for scenes where good clothes are needed. Sometimes called **"dress-man."**

drop—A painted curtain.

dual rôle—Two separate rôles in a photoplay assigned to the same actor.

ducat—A pass.

dump—Exit of the crowd when the play is done.

dupe—(1) To make a negative from a positive. (2) A pirated print of a film. (3) A negative made from a positive.

editor of film—A cutter who assembles the various parts of the film into their final sequence.

editor of plays—A person employed to pass on play material and select subjects for film production.

educational film—A film intended primarily to give information, usually having entertainment value also.

effective aperture—The largest diameter of a camera lens that can be used in the conditions.

elephant ear—Same as **gabo** and **nigger,** a black, oblong board of wood or composition, with a hole in the center. It is hung on a Kleig light to prevent the rays from falling directly on the camera lens.

equivalent focus—The focal length of a single lens of same magnification as a given combination of lenses.

exterior—An out-of-doors scene.

extras—Actors available for special scenes or parts, but not regularly employed.

fade—A general term for the gradual appearance or disappearance of a scene.

fade-in—The gradual appearance of a scene from darkness to full brilliancy.

fade-out—Reverse of fade-in; the gradual disappearance of a scene from the screen.

feature—An important picture of several reels in length.

featured player—A player prominent in the cast, but not starred.

fill—The crowd that is entering.

film—The ribbon upon which the series of related picture elements is recorded.

film gate—A movable element, which, when in operating position, holds the film in register against the aperture plate. (S. M. P. E.)

filter—A light filter of any one of a number of colors, used to eliminate certain colors in photography and to bring out others.

fixing—Treating the developed negative chemically to make the images permanent.

flare—A light to produce the effect of fire or of a single light in the dark.

flash—(1) A short scene, usually not more than five feet. (2) A display in a theatre lobby.

flash-back—A short cut-back.

flat—Scenery painted on canvas or the like.

flatlight—A light which shines directly onto the person or object photographed and gives no shadows.

flatlight baby—An actor whose face is so lined that a flatlight is necessary to lessen the appearance of age.

flood the spot—Open the spotlight wider.

flop—A failure so far as box-office business is concerned.

focal length—The distance from the center of a simple thin lens to the image formed by it of a distinct object. (S. M. P. E.)

follow scenes—Scenes that are mounted on movable bases that can be moved to follow the characters.

footage—(1) Length of film measured in feet. (2) The length of a close-up or a long shot measured from the camera. The order "Footage!" is given by a camera man to his assistant when he wishes the distance measured.

foots—A row of lights across the edge of the stage.

frame—(1) One of the photographs in the film. (2) "Frame!" is an order given to a projectionist when the picture on the screen is out of position and it is desired that he rectify it.

frame-line—The line dividing two frames of film.

free lance—One who is not under contract, but writes or does other work on speculation, or with a special arrangement about each piece of work.

French stage—A line in front on which the entire figure can be seen.

furniture hawk—Property man.

fuzzed—Having a soft, blurry appearance. Used in describing a close-up.

gabo—Same as **elephant ear** and **nigger.**

gaffer—Electrician.

gate—The house receipts.

gauze shot—A picture taken through a thin curtain or gauze, for the effect of softness.

Gee-Ee—A spotlight named for its manufacturers.

"Getting any static?"—Are there streaks on your film due to current?

glass shot—Scenery painted on glass.

grinder—An announcer stationed in front of a theatre.

grips—Workmen who are kept on the lot for adding to or tearing down sets. The term includes both carpenters and electricians.

grinding—Turning the camera crank. A camera man may be asked, "Whom are you grinding?" meaning, "Who is the star in the picture you are making?"

gumming up the parade—Getting in the way of the camera.

hang on an ear—To put the blackboard on the Kleig light.

heavy—An actor who takes the part of a villain.

herald—A printed folder.

hilation—A gleam of light, as from a bit of jewelry or glass.

hit—A popular success.

"Hit 'em"—Turn on the lights.

"Hit him in the face with a mirror"—So use a mirror to reflect light on the actor's eyes.

hogging the camera—Attempting to occupy the most prominent place in a scene; looking directly at the camera.

"Hold!"—An order given for keeping the lights as they are.

hook up—To plug in the Cooper Hewitts.

"How many guns in your battery?"—How many projectors in your booth?

hungry—An electrician.

insert—Any photographic subject, without action, in the film. (S. M. P. E.)

interior—An indoor scene, or setting for such a scene.

intermittent sprocket—The sprocket which engages the film to give it intermittent movement at the picture aperture. (S. M. P. E.)

iris—An adjustable lens diaphragm. To **iris in** is to project the picture with diaphragm opening out gradually; closing the diaphragm gradually causes the picture on the screen to **iris out.**

irising—Gradually narrowing the field of vision by a mechanical device on the camera. (S. M. P. E.)

iron peddler (ion peddler)—Electrician.

jockey wall—An extra section of wall to be used in reverse shots. Same as **wild piece.**

joining—Splicing into one film strip all the separate scenes, titles. and inserts.

kill the baby—To put out the small spotlight.

Kleig eyes—Eyes affected by the rays of the Kleigs or Kleig lights, which may cause temporary blindness.

Kleigs—Electric lights burning carbon.

"Knick the nigger down"—remove a black shield which is employed to protect the camera from strong lights.

lantern picture—A still picture projected on the screen.

lantern slide (stereo slide)—A transparent picture for projection by magic lantern or stereopticon.

lantern strip—A red binding strip to be used on the lower edge of the lantern slide.

lap dissolve—Fading of one scene and fading in of another simultaneously.

leaders—(1) Blank film at the beginning of a picture series. (2) The film billing presented on the screen at theatres.

leg—A piece of scenery cut like an arch.

lens, simple—A lens consisting of but a single piece or other transparent medium; **lens, compound**—The combination of a number of simple lenses. (S. M. P. E.)

lens louse—A player who gazes into the camera when the picture is taken.

"Let's go!"—A director's order for both camera man and actors to begin performance.

light beam—A bundle of light rays which has a cross-section of appreciable size. (S. M. P. E.)

light ray—A stream of light of inappreciable cross-section. (S. M. P. E.)

lines—The actual or imagined boundaries of the stage.

"Load up!"—Fill the camera with film.

location—Any place where pictures are taken outside the studio. To be "out on location" is to be making pictures away from the studio.

location scout—The man who gets permission to use selected places for pictures.

long shot—A scene taken at a distance or far enough from the camera to include the whole set.

magazine valve—The film opening in the magazine of a motion-picture projector. (S. M. P. E.)

make-up—Grease paint and other materials used by players to produce the illusion of the character acted.

masks—Devices of various shapes, usually cut out of metal, employed in double exposures as shields for parts of the film.

medium shot—Between a long shot and a close-up.

miniatures—Very small figures and artificial scenery which, placed near the camera and photographed, give the illusion of a distant scene.

mob—A large number of people employed in any scene.

mob scene—A scene that requires a crowd of people.

multiple reel—A picture that contains footage in multiples of the thousand feet (approximate) that make up one reel. In practice, a picture of more than three reels.

morgue—A collection of photoplay manuscripts (scripts) not usable nor salable without change.

motion-picture projector—Optical lantern equipped with intermittent motion mechanism.

moving period—That portion of the picture cycle during which the film at the aperture is in motion. This period is expressed in degree of revolution of the flywheel when 360 degrees equal one cycle. (S. M. P. E.)

mystery box—Motion-picture camera.

negative—Film developed after exposure in a camera. The lights and shade values are opposite to the natural ones.

negative stock—Sensitive film for use in a motion-picture camera objective, the picture facing lens of the camera.

nigger—Black shield of wood or composition, to keep rays of Kleig lights from camera lens. Also **elephant ear, gobo, flat.**

objective—The simple or compound lens nearest an object which forms a picture of it. (S. M. P. E.)

observation port—An opening in the wall of the projection room, through which the projectionist observes the screen. (S. M. P. E.)

one—A poster filling one sheet of paper.

on the set, in the set—In the studio set in use for any scene of the picture—as a house, restaurant, store, etc.

opaque projector—Lantern for optically projecting opaque objects, as picture post cards.

optical axis—The straight line through the centers of the light-source lenses, diaphragms, etc., of an optical system to which their planes are in general perpendicular. (S. M. P. E.)

paint frame—A rack used in painting scenery.

pam—A contraction of panorama.

pan—A swinging shot across a scene.

panoram—A device for turning the motion-picture camera horizontally, to follow moving players or objects or to widen the view. As a verb, **panoram** is the act of so turning the camera.

panorama—A wide view, made in motion pictures by turning the camera horizontally.

patching—Joining the scenes.

photographic stage—The front of the stage, or the part nearest the camera.

photoplay—A story or drama told in moving pictures.

picture cycle—The entire series of mechanical operations which take place between the positioning of one frame of a motion-picture film and the positioning of the next frame. (S. M. P. E.)

picture eye—Ability to visualize, or think in pictures.

plot—The essential things developed in a story or play.

positive—A film developed after being exposed to the action of light through a negative film.

positive stock—The light-sensitive film intended to be printed through a negative. (S. M. P. E.)

premises—The antecedent facts or events which furnish a starting point for a story, and therefore, to a certain extent, control its action.

pre-release—Release for special showing prior to general release.

print—A positive; in moving pictures, a positive film, one that gives light and dark values as they are; a film exposed through a negative and then developed.

printing—The process of making a positive film by exposing a photographic film to the action of light through a negative film, and then developing and fixing. Negative and positive are usually passed together through a specially made machine.

producer—The maker of motion pictures. (S. M. P. E.)

projection lens—The objective which forms upon the screen an image of the lantern slide, film or other object under examination. (S. M. P. E.)

projection distance—The distance between the projection lens and the surface upon which the image is focused. (S. M. P. E.)

projection period—The total fraction of the picture cycle during which the picture is being projected. (S.M.P.E.)

projection room—A room or inclosure (booth) from which moving pictures are projected.

projectionist—The person who operates a projector.

projector—A projection machine; a machine for throwing a picture onto a screen.

property—Any object that is to be employed in the course of a play or picture.

props—Everything from a pin cushion to an elephant that is needed to furnish a scene.

prop wagon—A cabinet mounted on wheels, in which the property man carries all sorts of articles that may be needed on the set.

protagonist—The chief or central character of a story or play; the person around whom the plot is made.

psychological picture—A picture whose main theme has to do with mental processes.

punch—The fact, premise, or action that gives vital force and gripping interest to the play.

"Rattle your hock"—Hurry up. A term more common to the West Coast than to the East.

reel—The flanged spool upon which the picture film is

wound, generally used of film ready for the projection machine. About a thousand feet of motion-picture film.

reflectors—(1) Any devices used to produce spots or areas of light where needed. (2) Mirrors used to bring out the faces of actors or other details more clearly.

register—To express clearly and definitely. An actor **registers** an emotion, as surprise. An action or fact of a picture **does not register** when it is not fully gotten over to the spectators. A color picture is **out of register** when its separately printed parts do not exactly fit together as shown on the screen and there appears a fringe of some color beyond the general outline of an object.

release—(1) Publication or passage of a completed picture film from the producer to the exchange or to the exhibitor (2) The subject or group of subjects offered as a whole to an exhibitor.

retake—To make a picture scene over. A second making of any portion of a picture.

rewind—To reverse the winding of a film in order that the part to be projected first may come outside.

rewinder—Mechanism for rewinding.

rushes—Same as **dailies.** Scenes that must be viewed by the director before the next day's work begins.

scenario—(1) A complete description of the action of a play in the order in which it is to be pictured. (2) A synopsis or fuller outline in story form, followed by a continuity, or scene-by-scene arrangement with all action described. (3) Sometimes a synopsis only, without a continuity.

scene—Action taken at a single camera setting. (S.M.P.E.)

screen—The surface upon which pictures are projected.

set—The assembled scenery that suggests the place, exterior or interior, in which any action of the photoplay occurs and against which the action of a scene is photographed.

set dead—An expression used to indicate that a set may be torn down, since all the scenes to be taken in it have been photographed, and it is no longer needed.

"Set 'em up"—Place and focus cameras.

"Shake 'em"—Switch lights off or on quickly.

sheet—A moving-picture screen.

"Shoot!"—Take the picture as indicated.

shooting—Actual taking of pictures. The camera man **shoots a scene.** The director is **shooting** a picture, or a particular star. The director orders the camera man to **shoot** when everything is ready for taking pictures.

shooting gallery—A small picture theatre, usually made by converting a room formerly used for other purposes.

short—A brief film, often a news reel or a scenic.

shot—Action of the camera in filming at correct distance from a scene.

shutter—A moving element, usually rotating, which intercepts the beam of light in a motion-picture camera, projector or printer, one or more times during each cycle. (S. M. P. E.)

sight stuff—Material included in a photoplay that may not be of great importance to the story, but is valuable for its beauty or spectacular effect.

single-picture crank—"Trick spindle." A crank on a motion-picture camera which makes one exposure at each complete revolution. (S. M. P. E.)

six—A six-sheet poster.

skull—A pass.

"Slap that desk"—An expression used by one property man who is telling another to put that piece of furniture in a particular position.

"Slap these together"—Splice these scenes. The expression is used by film cutters.

soup—The developer.

soups—Extras on a set. Same as **hams.**

spill—The crowd going out.

splicing—Joining the ends of film by cementing. (S.M.P.E.)

split reel—A reel that contains more than one subject.

spool—A reel of film.

spot—(1) A stage light. (2) The illuminated area on the cooling plate of a motion-picture projector. (S.M.P.E.)

sprocket—The toothed cylinder which engages the perforations of the film. (S. M. P. E.)

staff author—An author who is permanently employed by a picture company to prepare plots or plays.

stand out—A crowd of people waiting for seats.

S. R. O.—Standing room only.

star—A player whose popularity of name draws patronage regardless of the value of the play.

"Start your action"—Expression used by a director in ordering the actors to begin the business of the picture.

stationary period—That portion of the picture cycle during which the film at the aperture is stationary. This period is expressed in degrees of the revolution of the flywheel, when 360 degrees are equal to one cycle. (S. M. P. E.)

stepper—A dancer.

stereopticon—Optical lantern. An apparatus for optically projecting transparent still pictures. (S. M. P. E.)

stick—The orchestra leader's baton.

stop—Of the camera man's work. Stoppage of the camera while field is being rearranged in trick photography.

still—A scene taken with an ordinary camera, just a photograph with objects apparently stationary, in distinction from the moving film. The expression is usually applied to scenes that occur also in the moving picture.

"Strike that set"—To tear down a set.

studio—The building or collection of buildings and locations where pictures are made.

subtitles—Captions or other matter printed on the film in order to make clearer some facts that cannot be so well shown by action in the pictures.

synopsis—A brief outline of the story to inform photoplay editors or others of the character of the plot.

"Take 'em away!"—Turn out the lights.

take-up—The mechanism by means of which a film is wound upon a reel after it has passed through the projector, camera, printer, etc. As a verb, to wind up the film after it has passed the picture aperture in motion-picture apparatus. (S. M. P. E.)

tape—Film.

"Tape it"—Find by measure how far the players are from the camera. It is a camera man's order to an assistant.

teaser—An advance advertisement of a nature to arouse interest by intriguing or puzzling the reader.

"That's a strike!"—The set may be torn down.

throw—Projection distance.

throwaway—Advertising folder.

three—Three-sheet poster.

ticket shooter—Theatre cashier.

tilt—To rotate a motion-picture camera parallel to the direction of film motion and in a vertical plane through the optical axis. (S. M. P. E.)

tinting—Immersing in a dye bath, in order to stain the film emulsion to produce certain effects, such as moonlight by use of blue bath.

toning—Changing the color of the silver deposit on the film by means of certain chemical reactions.

topical—A moving picture on current news.

trailer—(1) Announcement of a film. (2) Blank piece at end of picture series.

trick—Use of the camera or manipulation of objects to produce strange or apparently impossible effects.

trick crank—Single-picture crank.

trick picture—A motion-picture intended to give the effect of action other than that which actually took place.

trims—Parts of film eliminated in the cutting room.

"Turn on the sun"—More light! The order may also refer to the "sunlight" arc light.

turnover—A rate of change of the crowd of spectators at a continuous performance.

twenty-four—A twenty-four-sheet poster.

up-stage—The rear of the stage.

vidience—Term suggested for the people who assemble in theatre to view pictures, as distinguished from "audience," which would naturally refer to those who come to hear an audible performance.

vignette—Device for softening the edges in a picture. It may be a frame between the camera and the subject photographed.

vision—A new subject introduced into the main picture by a gradual fading in and fading out.

wild piece—A movable section of wall, made apart from the walls used in the set. Same as **jockey wall.**

working distance—The distance between an object and the nearest face of a lens forming an image of it. (S.M.P.E.)

"Wrap 'em up"—Dismantle the scene and pack the cameras.

"You've got a holiday"—You've left a spot not covered by paint.